75c
NOV. 1

# VOGUE

DAZZLETIME...
THE FASHION FOR BRIGHT NIGHTS

THE MOST ROMANTIC LOOKS IN THE WORLD

UNDERSTANDING YOUR DREAMS
BY FRANK O'CONNOR

THE THREE GREATEST NEW WAYS TO WEAR YOUR HAIR




the
Brightnings
DRESS BY JEAN-LOUIS

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Eye Shadow Stick in Iridescent Beige Mist and Iridescent Misty White.

UltraLucent Creme and Iridescent Lipsticks in Red, Pink and Beige Brightning.

Iridescent Nail Satin in Pink, Beige and Red Brightning.

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# Max Factor



# Thank you Bell Telephone for this colorful idea.




If that functional friend, the phone, can go from sombre black to a bright-eyed darling, we said it's high time to take clocks out of the dreary. Here's our new princess-size clock done in Bell Tell's most colorful colors. Tortoise, red, green, midnight blue, silver. 13.50 at these fine jewelers: Argenzio Bros. Jewelers, Bailey Banks & Biddle Co., Boswell's of Vandevers, Brodnax Jewelers, Phil Brodnax Jewelers, J. Vic Brown Jewelers, Corrigan Jewelers, The Cowell & Hubbard Co., Granat Bros., Hausmann Jewelers, E. Hertzberg Jewelry Co., Hess & Culbertson, Jacobs Jewelers, Jobe-Rose Jewelers, Lambert Bros. Jewelers, Levitt Jewelers, Mindlin Jewelers, Morgan Jewelers, Rider's Jewelers, Slavick Jewelry Co., A. Stowell Jewelers, Wiss Jewelers, Wolf Jewelers or write Sheffield, 417 Fifth Avenue, New York, N.Y. 10016.

**Sheffield**
Never a Dull Moment

NOVEMBER 1, 1967

INCORPORATING VANITY FAIR

# VOGUE

AMERICAN BRITISH FRENCH ITALIAN AUSTRALIAN NEW ZEALAND

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BRANCH OFFICES
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Robert Brennecke, Mgr.
65 East South Water Street, Chicago, Ill. 60601
Donald H. Koehler, Mgr.
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BRITISH VOGUE
Vogue House, Hanover Square, London, W. 1
FRENCH VOGUE
4 Place du Palais-Bourbon, Paris 7
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Piazza Castello 27, Milan

International Executive Editor:
MILDRED MORTON GILBERT

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PENN

COVER: Dazzletime from Paris—the throat-band widened to a Gigi collar, a long covered Empire dress of brilliant orange velvet marvellously encrusted with bands of turquoise bells, coral beads, and nacré leaves. Worn over a matching jewelled velvet petticoat with turquoise shoes and stockings. All by Capucci; Forneris velvet. Sant' Angelo earrings at Saks Fifth Avenue. Gloves by Guibert. For beauty news on makeup and coiffure, see page 202.

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KENNETH PAUL BLOCK



PHOTOGRAPH BY BOB RITTA

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Robert Randall

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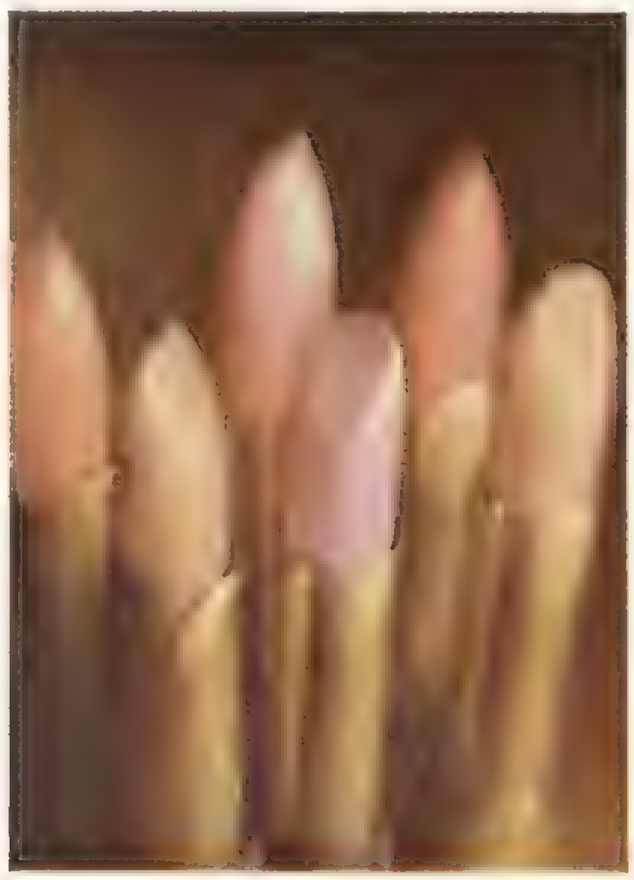


*Now 'Ultima' II (the incurable romantic) sees*
*your lips porcelained and prettied*
*in the frailest of pot-de-creme colors.*

# 'The Delicate Dresdens'

*from the new*
*'Ultima' II collection of Lip Makeups*
*created by Revlon*

*Fashion is fairly obsessed with this pale, poetic mood-for-mouths. These heartbreak shades. Swooningly pretty. They're meant for fragile faces, for ruffles and ringlets, for loveknots and laces. 'The Delicate Dresdens'. A six-piece collection of movingly tender colors for lips. Limoges Pink, pure essence of pink ivoried with white. Dresden Peach, a precious peached porcelain. Wedgwood Rose, budding with mauve and muted with rosemilk. Tan Bisque, a bone-bred beige blanched with almond. Bone Ivory, rich and mellow as country cream. Moulin Mauve, a frail, romantic cream-of-pink laced with lavender. Collector's items, all. Now at the Revlon counter in the most sentimental stores.*



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FROM THE RESEARCH LABORATORIES OF REVLON

hair colors...and lights up a blondfire!

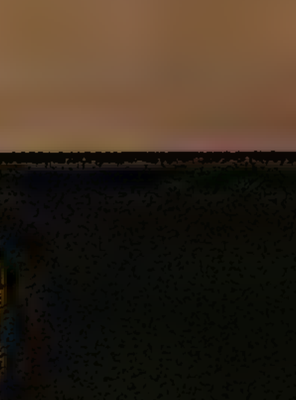
# BLONDES

*blonding one step ahead!)*




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*The First Mistake-Proof Hair Color*




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something so beautiful that you didn't care
what it cost?

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*It says everything I feel about perfume. And women. For me, it sums up that certain "star quality" born into the woman of our time. Her chic, her verve, her refreshing young arrogance.*

*I think you will soon fall rather hopelessly in love with it.*

*Bien amicalement,*

*Pierre Balmain*

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le plus arrogant parfum
dans le monde international.

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*The standard of perfection. Here, [illegible] jacket with hidden zipper. White/Black or Avocado/Black windowpane check. About $65. Stretch [illegible] pants in a dozen great outdoor tones. About $30*



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# What every woman knows is wrong with eye make-up is right with new Geminesse.

**1 Brows that brush on and won't blow away.**
A unique brush-on that lasts like pencil...even if you've a habit of stroking your brows. And it covers stray grays like they never were there. Sweep it on with a wet brush...for a soft, subtle brow-line that never looks "made-up."

**2 Eye shadow creams in see-through colors that won't slip.**
A new kind of elegance in eye shadow. Luminous low-lustre colors so soft and sheer...they're nearly transparent on your lids. Build color-on-color. Wear lots or little. You won't need to tone this shadow down. Or touch it up.

**3 Eye shadow powders that smooth and blend like cream.**
If you've ever tried for smooth effects with powdered shadow, you'll appreciate this creamy new Geminesse formula. It doesn't go splotchy or settle in the folds...forms a perfect pattern every time. And stays that way.

**4 Cake liner that glides to a soft, lustrous finish.**
A never-before kind of moisturized cake liner that creams up and glides on smoothly. It doesn't smudge or disappear. In fact, it looks as fresh when you're ready to take it off as it did when you first put it on.

**5 Liquid liner for clean, clear strokes of quick-dry color.**
New Geminesse liquid liner dries to a clean-edge line of gorgeous new matte color...before you can blink an eye. And it doesn't flake or fade away as the day wears on.

**6 Cake mascara, moisturized to silken and soften as it colors.**
For "intense" looking lashes that seem as if they grew that way... new Geminesse cake mascara adds lustre, softness, color and thickness. With an extraordinary comb-brush applicator to prevent stuck-together lashes.

**7 A rich little cover-up fills in and hides lines and hollows.**
This is no mere highlight or camouflage. It is a moist, skin-tinted cream that whisks on with a skinny brush. An honest-to-goodness cover-up that also fills in lines and hollows.

**8 Eye make-up fixative for extra smoothness and cling.**
Geminesse fixative trims minutes off your make-up ritual. One drop adds so much extra glide to cake eyeliner and mascara...that when it's time to retouch the rest of your face, you won't have to touch your eyes.



See for yourself why Geminesse brings real newness to the art of eye make-up. Extraordinary colors...creamy-moist textures ...long-lasting effects. Try Geminesse at a fine department store near you.

## New Geminesse Make-up for Eyes

For women who assume cosmetics are created to complete, not compete with their individuality.

## Max Factor

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The nouveau chic of Fouke-dyed
black-Alaska fur seal. The limited edition fur.



MONTALDO'S

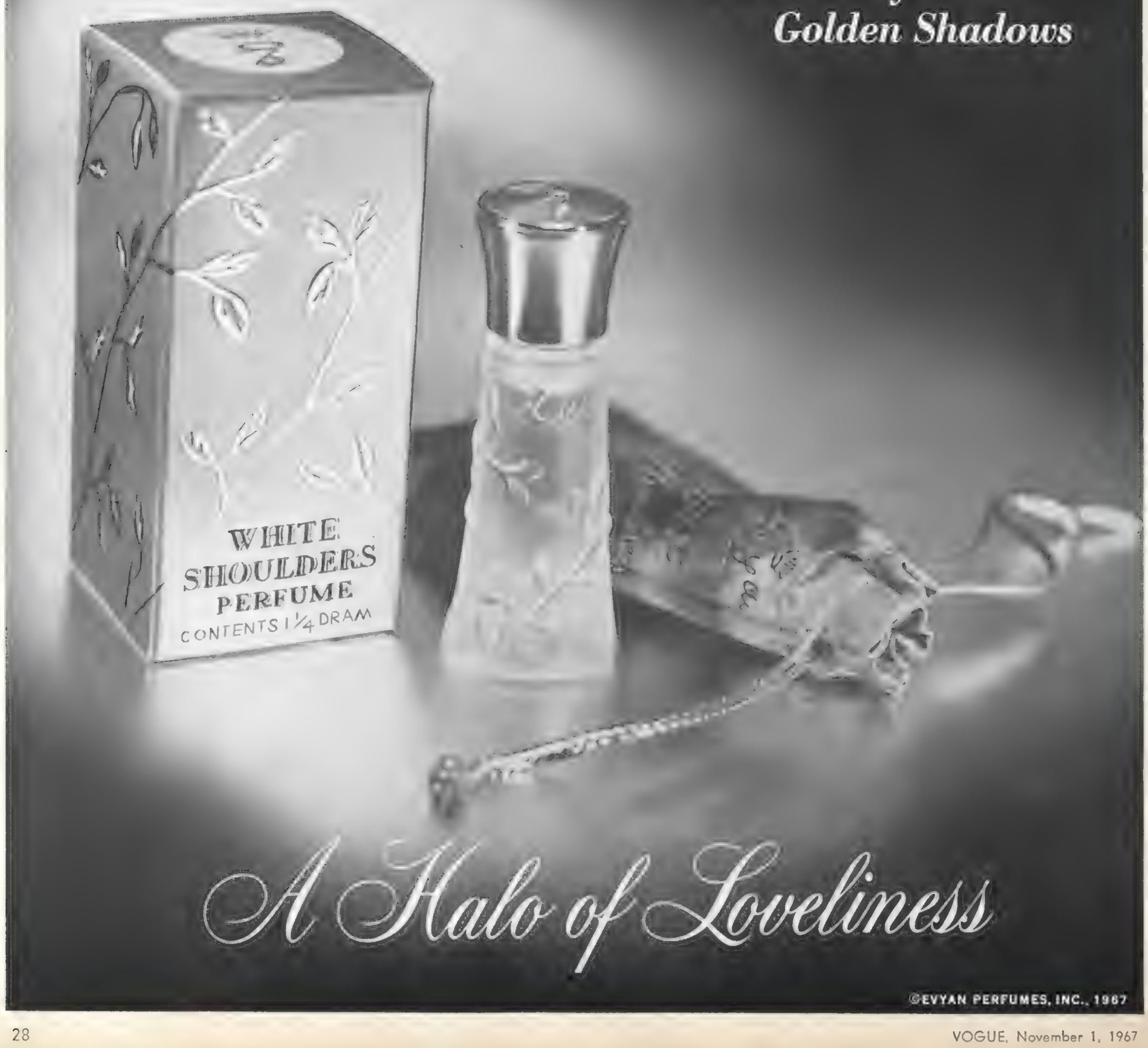
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Estée Lauder

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What happens here is pure radiance—so sheer and natural, it seems to glow from within. Estée Lauder creates this effect with a series of tender transparencies that begin with thin, fluid Translucent Powder Base. Give it a dusting of Pressed Face Powder in Transparent tones. Then add the over-all radiance of Color Contour in new, mist-gleamed shades. And finally, brush on Estée Lauder's shimmering Eye Shadow Glow.

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Dusty Beige

Transparent Pressed Powder:
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Transparent Beige
Transparent Pink

Misted Color Contour:
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Aurora Pink
Mint Haze

Pastel Eye-Shadow Glow
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Sunlight Beige
Twilight Gray

*Estée Lauder*

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PHOTO / PETER SAHULA

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CLAIROL INTRODUCES THE VERY FIRST EYE MAKEUP IN COLORS FOR BLONDES ONLY.

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**Redheads are unique. No eye makeup has ever met our challenge.**
**All we ever had was drainpipe red.**

So Clairol put everything they know about haircolor into making absolutely perfect shades just for redheads.

Perfect. Not "close." Or "nearly."

But perfect.

There's Brow Makeup...a Light Auburn for fair redheads (that's mine), and a Dark Auburn if you have deep coppery hair.

There's Lash Makeup, and Liner Makeup, too.

Nothing is "too red." or "orange-ish." It won't fight with your hair. It blends to make a totally perfect thing.

Just right for redheads.

And all wrong for blondes.

Or brunettes.

## FOR BLONDES ONLY...



**As a blonde, haven't you always felt eye makeup was painfully harsh?**

But now Clairol has blended unbelievably perfect shades just for us.

They bring out the blonde in blondes.

(And no one knows more about blondes than Clairol.)

My shade of Brow Makeup is a delicate Light Blonde. Like me.

But you might take the Honey Blonde.

Even the Liner and Lash Makeups are blended just for us. Dark enough to register but not a bit harsh or heavy. You'll love it. As much as you love being a blonde.

Obviously none of it is meant for redheads or brunettes.

They have theirs.

We have ours.

## FOR BRUNETTES ONLY...



**For years we brunettes have had to settle for flat black and blah brown.**

Now we have a choice—from a whole range of shades just for us. Because Clairol understands that only a very dark brunette, like me, needs the deepest of shades in Brow Makeup.

That's why I take the True Brunette.

But if your hair is medium brown (or even lighter), Clairol has made just the right shades for you, too.

Liner Makeup and Lash Makeup come the same way—to follow through on your hair color.

It's pure brunette.

You'll see.

No one else has anything like it.

Especially blondes and redheads.

## ...CLAIROL® EYE MAKEUP: IN SPECIAL SHADES FOR BLONDES, BRUNETTES, AND REDHEADS.



CLAIROL INTRODUCES THE VERY FIRST EYE MAKEUP IN COLORS FOR REDHEADS ONLY...

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CLAIROL INTRODUCES THE VERY FIRST EYE MAKEUP IN COLORS FOR BRUNETTES ONLY...



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*in my maidenform*...*

***bra...and demi-petti...and pantie...and petti-coat...***
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*Wherever in the world your dreams take you, be dreamy in Maidenform's Delectables.*
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Miss Suzy Parker and...

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Notable new name . . . new new pace in fine jewelry. Now you don't have to be an heiress to entertain the idea of a whole wardrobe of fine jewels.

The Quintessa Collection introduces a vast treasury of new answers to "What with?" and "How many?" and "Dare I?" . . . and the planet's most exquisite new achievement: the Linde created emerald. Its startling surprise: incomparable clarity, individuality, and the truest greenest-green character.

In the Quintessa Collection the new Linde created emerald performs two hundred and more dazzling new ways . . . splashed together with real diamonds, sapphires, rubies (only the finest natural gems could complement it!) over fiery new settings of 18-karat gold and palladium . . . in coolly elegant earrings, pins, bracelets, incredible necklaces, rings.

The Quintessa Collection extends from the splendid extravagance (i.e., the virtuoso pin on these pages!) inspired by The Beautiful People . . . to the pure, little possession, equally ravishing, each piece registered for its authenticity and superb craftsmanship. And just as extensive the long range of prices from seventy-five to one thousand dollars . . . a very few Limited Quintessa Editions, to twenty thousand dollars.

Your finest jeweler has The Quintessa Collection . . . or write The Quintessa Collection, 270 Park Avenue, New York, N.Y. 10017 for name of the jeweler nearest you.



THE QUINTESSA PORTRAITS BY RICHARD AVEDON


THE QUINTESSA COLLECTION, A TRADEMARK OF UNION CARBIDE CORP.
UNION CARBIDE
HAT BY MR. JOHN



Sumptuous evening costumery by Kiki Hart,
shimmery as moonlight...a heavenly blue brocade coat fired by golden thread,
lavished with white mink, jewel buttoned over its matching dress. 550.00

Jacobson's
MICHIGAN



# next to "I love you"...

...nothing thrills a woman more than, "How lovely you are." These are words said to a woman who is warm and alive, young and exciting in her outlook...her looks. For such a woman, Frances Denney created Source of Beauty...the cream that stands alone in its excellence...and a coordinated collection of Source of Beauty make-up. How lovely do you want to be?

Frances Denney

The most unmistakable perfume in the world.
Le De Givenchy.
Created to identify his following.





# Swakara, the designer's fur.

# Neustadter the designer.

The feminine look in furs: for Neustadter Furs, Betty Yakova handles Amber-dyed Swakara™ karakul lamb from South West Africa with the flowing grace of velvet. On view now at Furs by Robert, Detroit; Engelson's, Minneapolis; Montaldo's, all stores.





Introducing a Girl's Best Friend:



# A new breed of Clairol Soft-Blush* that's mini-case outside, full-size cake, brush and mirror inside.

Take the only blush that comes in special shades just for blondes, just for brunettes and just for redheads.

Crossbreed it with the mini-est, thini-est, most elegant case in the world and you're bound to come up with the best of glow.

A perfect little blusher that doggedly follows you everywhere.



The mini-Mini Case is the biggest little blusher in the U.S.A. $3.50

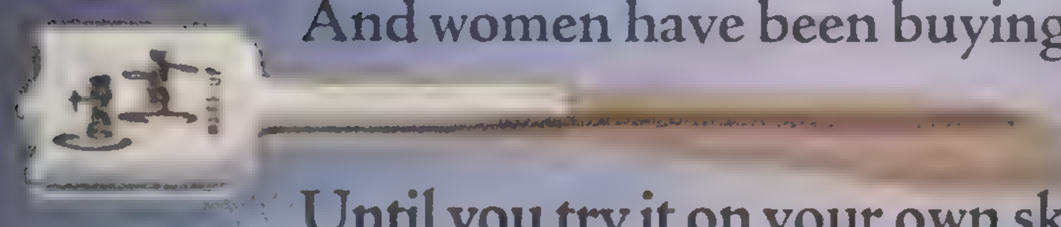
Clairol® Cosmetics

*Mr. John* ***designs a cabochon cape and shaped Chesterfield coat in Fouke-dyed black Alaska fur seal, mink trimmed.***




J. L. HUDSON—*Detroit*
HALLE BROS.—*Cleveland*
THALHIMER'S—*Richmond*
RICH'S—*Atlanta*
SWANSON'S—*Kansas City*
KAUFMANN'S—*Pittsburgh*
RIKE KUMLER—*Dayton*
STRAWBRIDGE & CLOTHIER—*Philadelphia*
R. H. STEARNS—*Boston*
DAVIDSON'S—*Indianapolis*
ALBRECHTS—*Minneapolis & St. Paul*
BLOOMINGDALE'S—*New York*

# This makeup costs $20 an ounce.
# And women have been buying it for 20 years.



## Until you try it on your own skin you'll never really know whether they're on to something or are just impressed by the price.

Go ahead. Try it on your own skin. You won't risk a thing but temptation.

Go to the cosmetic counter of the finest store you know. Once there, ask for, if necessary even wait for, the woman who specializes in Alexandra de Markoff cosmetics.

This is important. Because, like perfume, our Countess Isserlyn Make-Up does different things on different people. You'll need a specialist's trained help to find your Countess color this first time.

Now watch what she does. She'll wash off a patch of your skin, gently, down to the jaw-line. Study it. Pick a numbered bottle. Shake it. Stir it. And hand you the little stirring stick.

Touch that stick. Then your face.

From here on, we think you'll be astonished. By how much that one finger-touch covers. By the way it seems to slip itself over your face.

You've heard of velvet complexions. Now we think you'll see one. Your own. With just enough clean shimmer left on the surface so this newly-made-up patch of your skin seems unobscured by any makeup at all.

At this point, we think you'll want to claim your own bottle at once, take off the rest of your makeup, and do your whole face over right, then and there.

But if you're not quite sure, just very tempted, wait. Look again hours later. See if you still feel you can afford to live without this lovely stuff.

We'll take that chance. After all, even if you never buy it, all we'll have lost is some time and a smidge of our makeup.

But, if you never try it, you may never find your best face.

*Alexandra de Markoff*




Available at all Saks Fifth Avenue Stores

© ALEXANDRA DE MARKOFF 1963



# *"Aren't you wearing Tweed (  )?"*

AVAILABLE IN PERFUME / COLOGNE / MIST / SHEER TWEED BODY BOUQUET / SOAP / BATH POWDER LENTHÉRIC LONDON • PARIS • NEW YORK



OUT
OF THE
WORLD'S LIBRARY
OF TRULY GREAT
LOVE STORIES...
A VOLUME OF
LIVING DRAMA
MAGNIFICENT
BEYOND WORDS!

All the pulsing
power and passions
of Thomas Hardy's
immortal novel.

METRO-GOLDWYN-MAYER PRESENTS
A JOSEPH JANNI PRODUCTION

# JULIE CHRISTIE TERENCE STAMP PETER FINCH ALAN BATES

# "FAR FROM THE MADDING CROWD"

SCREENPLAY BY FREDERIC RAPHAEL BASED ON THE NOVEL BY THOMAS HARDY · DIRECTED BY JOHN SCHLESINGER · IN 70mm. · PANAVISION · METROCOLOR MGM

Get away from it all with a romantic fashion collection
by Kasper for Joan Leslie in Crompton Velvet, featured on the next six pages.

# "FAR FROM THE MADDING CROWD"
## Away from it all
## with KASPER for JOAN LESLIE
## in CROMPTON Velvet





It all began in Wessex, a fictitious region near Dorset, England, when Thomas Hardy first decided to get away from it all—to write a novel about a pastoral civilization "far from the madding crowd's ignoble strife." Rolling green fields, meandering streams, thatched cottages—this then is Hardy Country, recreated on film by Metro-Goldwyn-Mayer.

The film, in turn, provides inspiration for a romantic collection of clothes designed by Kasper for Joan Leslie. Kasper artistically captures the mood of the film in the simple lines of his designs and the luxurious fabrics he uses in the fashions-to-dream-in on these six pages. Playing a leading role in his collection: Crompton Velvet, lush in texture, crease-resistant, with spot-and-water-repellent Syl-mer® finish that takes it far from the idea of "fragile velvet."

This page, right: silk-and-worsted piqué side-wrapped dress with ruffled cascade. $120. Left: elegant evening dress of silvery moiré with brown satin bow. $80. Opposite: Kasper paints the vivid colors of an English country garden on hand-screened rayon velvet by Crompton. $110.00. Here, in one of the actual settings, lovely Prunella Ransome, who makes her debut in the film.

Photographed by Norman Eales





# "FAR FROM THE MADDING CROWD"

## Away from it all with Kasper for Joan Leslie in Crompton Velvet

Wessex is Far From the Madding Crowd . . . but not quite far enough. Romance and intrigue explode in this peaceful setting, jolting the simple lives of the people, engulfing them in an urbanized type of civilization—a sharp contrast to the Wessex they had known.

Another study in contrast, opposite, as seen by Kasper for Joan Leslie—the shock of electric pink and the flash of paisley against the antique charm of a weathered stone wall surrounding Wadden Manor, another of the film's authentic locations.



Left: Kasper designs a shapely dress with high-belted waist, panel-pleated skirt, keeping the lines simple to allow the rich fabric to carry out the fashion message. It's luxurious Crompton rayon velvet, treated with a Syl-mer® finish that makes it marvelously carefree. $100. Right: Kasper mingles the russet tones of fall in a splash of paisley on the softest Crompton cotton velveteen, shaped into a magnificent fall turnout—short jacket, dirndl skirt and a blouse of golden satin. $145. This page: a counterplay of texture and mood—the luxury of Crompton velvet and dazzling rhinestones standing out against the simple thatched cottage. Kasper designs this fluid shape for Joan Leslie—sky-blue rayon velvet, beautifully seamed, with a brilliant diamanté neckline. $145.

# "FAR FROM THE MADDING CROWD"

## Away from it all with Kasper for Joan Leslie in Crompton Velvet



The theme of MGM's "Far From the Madding Crowd" is the beguiling poetry of Wessex and the life and loves of the people who live there. A story told with such vitality that this classic has become one of the greatest romances in all literature.

This page: Kasper's fashion interpretation of this romantic era emerges as a swan-like image in white crepe—belted softly at the waist, ending in a magnificent swirl of ruffly feathers around the hem. $100.

Opposite: a fond return to a Victorian existence—a pastoral story told here in fashion terms by Kasper for Joan Leslie, photographed on Abbotsbury Hill in Dorset, England. Right: shades of green crepe and Crompton velvet, combined by Kasper in a dress with an ultrafeminine viewpoint—a mint green ruffly bodice with deepest green velvet skirt belling out beneath, caught at the waist with a yellow grosgrain sash. $145. Left: the fashion romance here: a white organdy blouse with exquisite lace appliques over a blue skirt of Crompton rayon velvet, cinched with a red leather belt—worn here by bright star on the horizon, Prunella Ransome. $185.

All dresses on these six pages available in sizes 6 to 14. *Prices slightly higher on the West Coast. Photographed by Norman Eales

For store information, see page 94.



Give him Madame Rochas perfume. A few drops at a time.

STEPHEN FONG FURS
454 POST STREET
SAN FRANCISCO, CALIFORNIA
AN AFFILIATE OF THE
HONG KONG
SIBERIAN FUR STORES

An **EMBA®** parfait of lush, luminous beauty

There's a high note in fashion as LUNARAINE® EMBA natural demi-buff mink and TOURMALINE® EMBA natural pale beige mink strike up the bands. Hidden zippers perform wizardry at three stages of flattery: jacket, coat and evening coat. Designed by Richard Tam exclusively for Stephen Fong Furs, in EMBA mink from America...finest in the world.

®EMBA MINK BREEDERS ASSOCIATION





"Because a woman is soft, shapely, female, fragile and practical, I design lingerie that is just that. Shape? I build it in. With gentle shell cups, inside my Sleeping Pretty gown. Nothing binding– just a bit of shaping that gently lifts the smaller figure, and lightly supports the fuller one, in a float-away Empire gown. Rational, but romantic–that's the idea behind every Olga."

behind every OLGA® there really is an Olga

The full-length prettiness is 20.00. If you prefer dress-length evening shades, at stores with fashion spirit. Olga Company, 18.00. Other figure-shaping gowns from 15.00. In white, black and
7900 Haskell Ave., Van Nuys, California 91409. © 1967, Olga Co



# NEW ON THE INTERNATIONAL SCENE CONDITIONING DE PANTENE®




## NOW ABUSED HAIR CAN COME ALIVE IN A ONE-MINUTE TREATMENT. ASK YOUR BEAUTY SALON.



If your hair shows the wear and tear of the beauty game you owe it Conditioning de Pantene—the result of years of research in the laboratories of Switzerland and the United States. Your hair doused with new gentle conditioning will show remarkable results in one minute. Examined under a microscope it shows stronger, healthier-looking hair. Looked at in the light of day, hair glows with life and lustre, its texture visibly improved. Ask your Beauty Salon if they've been chosen to give one-minute Conditioning de Pantene.

JADE EAST®

discover it now in sculptured bamboo




Deodorant Stick, $1.75
Spray Cologne, $3.50
Spray Deodorant, $2.50
Spray Talc, $2.50

SWANK, N.Y.—Sole Distributor

As an alternate fragrance, try Jade East CORAL or Jade East GOLDEN LIME

# VOGUE'S READY BEAUTY

## *Off and on again: now let's make up*

A recent letter chided us because, while we give much attention to putting eye makeup on, we hardly ever mention getting it off. Well—attention to Revlon's latest attention. A lotion cleanser for eye makeup, one of five new Moon Drops. (The others, Moon Droppers will be glad to know, are an eye balm, a cleansing cream and a toning lotion for dry skin, and an oily skin cleanser.) Not oily, so 1, the mascara doesn't slide around; 2, you can apply new makeup right away. Easy. Like moistening a bit of cotton—and whish. New eyes. Off comes everything spanking clean, and the eyes feel nicely refreshed. Ready for more eye goodies from Revlon such as LustreLiner, a new eyeliner with a softly gleaming polish. Nothing stiff, harsh, or artificial looking about it. Maybe because not a soupçon of lacquer lurks in LustreLiner. Smear and waterproof and all that, natch. All packed, un-natch, with tapered little sable brush. In four colors including a yummy ivory lustre that knows more about eye flattery than seems sporting fair. Now it's on, let's start again. Back to the beginning of this paragraph.

## *The world in a little bottle*

"You," said the cab driver, "are up to no good." Well, maybe we weren't. He shouldn't worry about it. But it was one more confirmation of something we've noticed about a new perfume called Miss Balmain. Nobody fails to notice *it*. Without coming on strong, without trying too hard, without slugging itself across, Miss Balmain *does* it. As cheerfully clear and green as a wet forest right after the rainbow shows up, this Miss is unlike any of the women we were, or thought we were. Certainly not sweet, hoydenish, super-efficient, or grande dame. Relaxed. Rather tinkly prismatic to the nostrils. Sure of herself. Worldly. And with some good reason, promising the world in a little bottle. . . . New to the U.S. as of just about now, Miss Balmain has, we feel assured, the stuff of success. For the wearer; for M. Balmain—whose fashion successes you know. . . .

## *Over the bumps and on with the biz of living*

Women of all ages get bumps. This is hardly front page news *but* with adolescents grabbing more and more headlines, we're likely to forget. One big difference. The post-teener has better perspec- (Continued on page 68)

THE SIGNATURE TELLS THE STORY

Herbert Levy

Travelable knit on opposite page at these fine stores:

**NEW YORK CITY**
AND ALL BRANCHES ..... ALTMAN'S
**ALABAMA**
Birmingham ..... Burger-Phillips
**ARIZONA**
Phoenix ..... Goldwaters
Tucson ..... Levy's of Tucson
**CALIFORNIA**
Southern California ..... Draper's
Carmel ..... Vanity Fair
Fresno ..... Gottschalk's
Modesto ..... Hammett's
Sacramento ..... Kneelands
San Francisco ..... Livingston Bros.
**COLORADO**
Denver ..... Denver Dry Goods
**FLORIDA**
Maas Bros. of Florida
Orlando ..... Ivey's
**GEORGIA**
Atlanta ..... Rich's
**ILLINOIS**
Chicago ..... Carson Pirie Scott
Danville ..... Parisian (Oscar Meis)
Mattoon ..... Helen Montgomery Shop
Peoria ..... Madelyn's Band Box
Waukegan ..... Hein's
**INDIANA**
Evansville ..... De Jong's
Indianapolis ..... L. S. Ayres
Muncie ..... Collegienne Shops
**IOWA**
Cedar Rapids ..... Armstrong's
Des Moines ..... Wolf's
Sioux City ..... Younker-Martin's
**KANSAS**
Topeka ..... Pelletier's
Wichita ..... Walker Bros.
**KENTUCKY**
Louisville ..... Stewart Dry Goods
**LOUISIANA**
Baton Rouge ..... Goudchaux's
New Orleans ..... Maison Blanche
Shreveport ..... Rubenstein's
**MAINE**
Lewiston ..... Ward Bros.
**MARYLAND**
Baltimore ..... Hutzler's
**MASSACHUSETTS**
Boston ..... Filene's
**MICHIGAN**
Grand Rapids ..... Paul Steketee & Sons
Jackson ..... Margaret-Mary
Kalamazoo ..... Ethol Hotelling's
**MINNESOTA**
Duluth ..... Oreck's
St. Paul ..... Field-Schlick
**MISSISSIPPI**
Jackson ..... Kennington's
**NEBRASKA**
Lincoln ..... Miller & Paine
Omaha ..... Kilpatrick's
**NEW YORK**
Binghamton ..... Drazen's City of Fashion
Buffalo ..... Wm. Hengerer
Rochester ..... McCurdy's
Syracuse ..... Addis Co
**NORTH CAROLINA**
Ashville ..... Ivey's
Charlotte ..... Ivey's
Durham ..... Robbins North Gate
Greensboro ..... Thalhimers
High Point ..... Lizzie-Gooch
Raleigh ..... Dunn's-Cameron Village
**OHIO**
Cincinnati ..... H. & S. Pogue Co
Columbus ..... Lazarus
Cleveland ..... Halle Bros
**OKLAHOMA**
Oklahoma City ..... John A. Brown
**OREGON**
Portland ..... Meier & Frank
**PENNSYLVANIA**
Harrisburg ..... Junior Dress Shop
Pittsburgh ..... Joseph Horne Co
Reading ..... Heather Shop
**RHODE ISLAND**
Providence ..... Gladding's
**SOUTH CAROLINA**
Columbia ..... Haltiwanger's
Greenville ..... Ivey's
Spartanburg ..... Aug. W. Smith Co
**SOUTH DAKOTA**
Sioux Falls ..... Louise Dixon Shop
**TENNESSEE**
Chattanooga ..... Loveman's
Knoxville ..... Miller's
Memphis ..... John Gerber Co
Nashville ..... Cain-Sloan
**TEXAS**
Amarillo ..... White & Kirk
Austin ..... Yaring's
Corpus Christi ..... The Women's Shop
Dallas ..... Stylish Stout Shop
El Paso ..... Popular Dry Goods
Houston ..... Sakowitz
San Antonio ..... The Women's Shop
**UTAH**
Salt Lake City ..... ZCMI
**VIRGINIA**
Richmond ..... Miller & Rhoads
**WASHINGTON**
Spokane ..... The Crescent
**WEST VIRGINIA**
Clarksburg ..... Broida's
**WISCONSIN**
Green Bay ..... Wasserstein's
Milwaukee ..... Smartwear-Emma Lange

Herbert Levy, Inc.
488 Seventh Avenue
New York, N.Y. 10018



*Herbert Levy*

THE SIGNATURE TELLS THE STORY

The timeless costume fashioned in "Diane",
a travelable polyester knit by Lawson Fabrics.
Grass green with marine blue or deep-sea
aqua with trinidad blue. Both with
vanilla blouse edged in matching color.
Sizes 12½ to 24½ and 16 to 44. About $125.

There is a certain kind of woman who knows Beethoven's Fourth better than his Fifth.
For this woman, there is a certain kind of store:
Peck & Peck.



Black, with a fitted yoke and slightly flared skirt. That's the chic of it, in rayon and acetate crepe. From our Carleton Collection. 8 to 16, 45.00

Fifth Avenue, New York/Boston/St. Louis
Pittsburgh/Akron/Cleveland/Rochester/Baltimore
Chicago/Providence/Philadelphia/Buffalo
Kansas City/Hartford/Detroit/Washington, D.C.
Atlanta/Twin Cities/Indianapolis

# VOGUE'S READY BEAUTY

*continued*

(Continued from page 66) tive. Knows sky won't fall because of facial bumps. Takes sensible steps and goes about business of living. Now comes an eminently sensible step called Thera-Blem (therapy for blemishes, get it?) by the people who know a thing or two about troubled skin, Noxzema. Made to work into the surface to help clear up eruptions and discourage new pimples from forming. Seems well-balanced in easing oiliness without over-drying or caking. Flesh coloured to use over and/or under makeup. In take-along tube for on-the-spot touch-ups. Packed with sensible step-by-step skin care routine. The better to get it over with—and on with the biz of living.

## *The nose that knows*

In one of the most unscientific tests ever undertaken, we've concluded that men might have a weaker grasp of scent than women. Well anyway, some men we know. We can really revel in perfume for our own love of it—while to them we're just creating an insidiously subtle aura. They don't, hopefully, know precisely what we're up to. They do, hopefully, go along with whatever it is. To help us measure this ploy, Evyan has produced a new purse perfume bottle that is not an atomizer, not a glass-rod deal, is leakproof, will dispense the exact amount you want. It's a pretty little opaque crystal bottle in a silken reticule, the last colour-keyed to each of Evyan's greats: White Shoulders, known for its memorable message. Most Precious, for its cherishing purr, Great Lady, for self-assured charm. Golden Shadows, for pure mystique. So whether you decide to stay or go, you can have your own subtle-as-you-want-it aura with you.

## *The charm of omission*

One quite fashionable cosmetics house has built a business on leaving things out of their products. Not neglectfully, but delectably. Almay's long-standing importance to the sensitive skin has not only been the ousting of possible irritants from their products, but a thoroughly captivating approach to the omission, to supplying every beauty need in any colour—hypo-allergenically. Now Almay has extended the art of deletion to a new hypo-allergenic eye cream, an emollient of delicate consistency to be smoothed on gently pre-makeup or pre-retiring to slow down activity in the eye's guilt-ridden crinkle zone. A sensitive and sensible treatment for exactly that kind of woman. Nice addition to a line famous for subtraction.

BE AS ROMANTIC AS GUINEVERE WITH THE "THEN LOOK OF CAMELOT" IN DAYWEAR, SLEEPWEAR, AND LOUNGEWEAR OF STEVETEX®† FABRIC BY STEVENS... NOW AT THESE FINE STORES AND BRANCHES:

**Blanche:**

Blacktons (all stores)
Goldrings (all stores)
Allentown, Pa.: Hess Bros.
Atlanta, Ga.: Rich's
Buffalo, N.Y.: The Sample
California: Bullock's (all stores)
Cincinnati, Ohio: Shillito's
Honolulu, Hawaii: Liberty House
Indianapolis, Ind.: H. P. Wasson
Kansas City, Mo.: Swanson's
Miami, Florida: Jordan Marsh
Milwaukee, Wisconsin: Milwaukee Boston Store
New York, N.Y.: B. Altman & Co.
Bonwit Teller
Omaha, Nebraska: J. L. Brandeis
Pittsburgh, Pa.: Kaufmann's
Portland, Maine: Bernie's
Seattle, Wash.: Bon Marche
Tampa, Fla.: Maas Bros

**Loungees:**

Atlanta, Ga.: Rich's
Baltimore, Md.: Hutzler Bros. Co.
Boston, Mass.: Jordan Marsh
Buffalo, N.Y.: Adam-Meldrum & Anderson
Chicago, Ill.: Marshall Field & Co.
Cincinnati, Ohio: Shillito's
Cleveland, Ohio: The Higbee Co.
Dallas, Texas: Titche-Goettinger
Denver, Colorado: May D & F
Houston, Texas: Sakowitz
Los Angeles, California: Broadway Dept. Store
Miami, Florida: Burdine's
Milwaukee, Wisconsin: Milwaukee Boston Store
Minneapolis, Minn.: Dayton's
New Orleans, La.: D. H. Holmes
New York, N.Y.: B. Altman & Co.
Philadelphia, Pennsylvania: John Wanamaker
Pittsburgh, Pa.: Joseph Horne Co.
Portland, Oregon: Meier & Frank
San Francisco, Calif.: Macy's Calif.
Seattle, Wash.: Bon Marche
St. Louis, Mo.: Famous Barr
Washington, D. C.: Woodward & Lothrop

†Patent pending



PHOTOGRAPHED ON THE SETS OF CAMELOT*

# the then look of camelot

In the king's study in a Segovia lime robe by LOUNGEES.
You'll feel as royal as Guinevere because it's exciting new Stevetex®† fabric of 100% Monsanto Blue "C"® nylon tricot georgette. Always so soft, so airy, so romantic, too. The quilted robe, about $26. Matching gown, about $18. 8-18.
Also in King Arthur red and Tournament blue. For other stores, see page 68. J. P. Stevens & Co., Inc., New York 10036.

*Produced by Jack L. Warner; directed by Joshua Logan; starring Vanessa Redgrave, Richard Harris, Franco Nero, and David Hemmings. Sets and costumes by John Truscott.

†Patent pending.

now in stevetex fabric by **Stevens**

# THE WORLD'S MOST ELEGANT WOMEN RELY ON L'ORÉAL COLOUR... RELY ON THEIR SALON.

The elegants identify fashion with color... and create their own sure beauty magic with the Paris-inspired colors of L'Oreal. Here are colors destined to become your personal signature of elegance. Sea and moonlight colors... sensuous sun colors... the new excitement of a bright color coup. L'Oreal Colours bring radiance to your hair, leave it silken soft with color that is always precise, always natural. Then add the intriguing color-play of L'Oreal lipsticks, nail enamels and facial cosmetics to achieve total loveliness. Discover the beautiful world of L'Oreal Colour totally coordinated for hair, face and fingertips. Created for the world's elegant women.

MADE IN THE UNITED STATES
FROM THE FORMULAS OF

L'ORÉAL®
OF PARIS



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PHOTOGRAPHED ON THE SETS OF GAMELOT*

# the then look of camelot

In the peasant village in a Castle Classic yellow gown by BLANCHE.
You'll feel as proud as Guinevere because it's exciting new Stevetex®† fabric of 100% Monsanto Blue "C"® nylon tricot georgette.
Always so soft, so airy, so romantic, too. The trumpet-sleeve gown, about $25. P-S-M-L. Also in Sir Lancelot blue
and Guinevere blush. At Marshall Field & Co., Chicago; Jordan Marsh, Boston; Woodward & Lothrop, Washington, D.C.; Famous Barr Co., St. Louis;
Broadway Dept. Store, Los Angeles; and Titche-Goettinger, Dallas. For other stores, see page 68. J. P. Stevens & Co., Inc., New York 10036.

***Produced by Jack L. Warner; directed by Joshua Logan; starring Richard Harris, Vanessa Redgrave and Franco Nero. Sets and costumes by John Truscott.**

†Patent pend'ng.

now in stevetex fabric by **Stevens**

GIVENCHY TAKES THE CAKE ...AND MOISTENS IT




Lash Moist—a special liquid for eye makeup. Ping. A drop moistens your cake Eyeliner or Mascara. A whisk or two of the brush. Apply. Eye makeup becomes smooth, beautiful, battable. Lash Moist is superior to any other liquid. Yes, any. ½ oz., 5.00.

HENRI BENDEL, I. MAGNIN & CO., STIENFELD'S AND OTHER POSH STORES


# VOGUE'S READY BEAUTY

## *Something up there is doing more than twinkling*

Astrology is getting it: The big play in party talk and public print. For heaven's sake, even in clothes and décor. But would you believe that the stars could dictate the colours and fragrance of soap, cologne, after-shave lotion? Maybe all this was ordained thousands of years ago. Anyway, it has come to pass. The House of Danilov (and the firmament?) bring us soap sculptured with the twelve zodiac signs, each astrologically coloured and, get this, scented according to the stars. Mr. Danilov has taken natural perfume ingredients—spice, floral, citrus, wood scents—for the four basic seasons, combining key-and-top-notes for the months in between. If you're a Sagittarian, you get purple soap with spice-woodsy fragrance. Somehow seems not incorrect for one born early in December. Big amulets of French-milled soap hang on rawhide thongs for showering. Nice hanging on the bathroom wall, too. Smaller medallions fit the hand. House of Danilov colognes and after-shave lotions are bottled in clear spheres. . . . Now back to the charts to see whom we should sniff out at our next party. Oooh, spicy. . . . Good. At Lord & Taylor.

## *Instant lip and other services*

We're taken with this little red-white-&-blue lipstick case with the clip-on clasp. What does it hold? A lip gloss determined to abolish chapping, drying. What does the clasp clasp? Theoretically a ski parka or hat or pocket. But we see it in such civilian locales as a woman's handbag, or right there beside the fountain pen in a man's inside pocket. Like the other members of Bonne Bell's keep-'em-skiing-beautifully program, Pin-On Frosty Lip Gloss's deliciousness is not confined to the slopes. Bonne Bell, inventor of 1006 lotion, has made the official cosmetics for the U. S. ski team. And they apply wherever face faces weather, sea level on up. Après, for instance, a creamy lotion that squeezes out of a plastic jar to brace and moisturize the skin—male or female skin—après anything. . . . Snow Tan, a bronzing cream that keeps you in year-round healthy tan. . . . Purse 'n Parka Lipstick Combination, hefty lipstick plus clear gloss overcoat. . . . Bonne Bell has added the foregoing quartet of do-gooders to a ski line already brisk with Kristi lip pomade, Sure Tan sun and wind lotion, and a high altitude cream formulated for the mountains. . . . And: What's good for the skier is good for any meander.


BE AS ROMANTIC AS GUINEVERE WITH THE "THEN LOOK OF CAMELOT" IN FINESSE® STOCKINGS BY STEVENS... NOW AT THESE FINE STORES AND BRANCHES:

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# the then look of camelot

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You'll feel as romantic as Guinevere because they're so fashionable, so radiant, so glamorous, too. With the fit and freedom only Actionwear* can bring. In two fashion-right nude heel styles—mini-top and garterless Top Secret™. Hair crown of royal Camelot colors: Segovia lime, Guinevere blush, Castle Classic yellow, Sir Lancelot blue, Serf beige, Merlyn's Magic peach, May green, Pellinore rust, King Arthur red, Tournament blue, and Excalibur lilac. At B. Altman & Co., New York; Marshall Field & Company, Chicago; Jordan Marsh, Boston; Titche-Goettinger Co., Dallas; John Wanamaker, Philadelphia; and their branches. For other stores, see page 72. Stevens Hosiery, a division of J. P. Stevens & Co., Inc., 592 Fifth Ave., N.Y. 10036.

† Produced by Jack L. Warner; directed by Joshua Logan; starring Richard Harris, Vanessa Redgrave and Franco Nero. Sets and costumes by John Truscott.

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Scalloped ring, about $3100; cluster ring, about $500; brooch, about $22,000; earrings, about $4500. Your jeweler can show you many such pieces.



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Perhaps you've waited many Christmases
for a diamond jewel that outshines, outlasts the stars.
Isn't this the year?
You'll never have one any younger.

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Dangerously prim, deceivingly proper,
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"Circumspect Coquette" a Swim Shift
in Super Knit of 100% Textured Fortrel®
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Gamin shoes of Moonstone-finished smooth and African CORFAM, $22 and $23, available at: Andrew Geller Salons in New York, Chicago and San Francisco; The Blum Store, Philadelphia; Julius Garfinckel & Co., Washington, D.C.; Stewart Dry Goods Co., Louisville; Packard Rellin, Milwaukee; Sakowitz, Houston; Monnig's, Fort Worth; Robinson's, California.



# That worldly lustre is new Moonstone Corfam*

**GAMIN's** multi new looks preview a worldly new stance in shoes—glow in the day... in Moonstone CORFAM. This muted, matte-lustre finish makes shimmer spanking news this season. Here it adds a pearly cast to shades of both smooth and African-grained CORFAM. A refreshingly subtle effect for day. In shoes for absolutely any day. Because CORFAM is the incomparable shoe upper material from Du Pont that whisks through any weather; repels water; won't permanently water spot; wipes gleaming clean with a cloth or soapy sponge. CORFAM also resists stiffening. And it breathes to aid foot comfort.

DUPONT CORFAM®

# FORTREL STIRS LOUNGEES



When nights are cold, lucky the lady hugged softly in Loungees. Here, two luxurious robes in velvety fleece of Fortrel polyester. Left: back zipper. 5-13. About $23. Right: side zipper closing. 8-18. About $27. Both robes in blue, rose or gold with satin trim. At your favorite store or write Loungees, 362 Fifth Avenue, New York, N.Y.

Fortrel® is a trademark of Fiber Industries, Inc. Celanese®

CELANESE FORTREL
Add a fiber from Celanese and good things get better





# Before Shalimar was a perfume, it was a garden of love.

Our story begins in India, some 300 years ago. It belongs, however, to no place and no time.

His name was Shah Jahan, ruler of India.

Her name was Mumtaz Mahal, the loveliest of his wives.

And although he had many wives, it was only for her that his soul thirsted.

Some say that he loved her unto madness. That she was not his wife, but his fever. But in his eyes she was the balm that made the world bearable.

Victories, new empires and riches were as dust compared to her.

So great was his love for her that when she died, he would not let her die. He had built in her memory a place you may still see and wonder at. The Taj Mahal.

But long before there could be a Taj Mahal, there had to be yet another place which the Shah also built.

The Gardens of Shalimar in Lahore.

All that the Taj Mahal keeps alive for the ages flowered in Shalimar. Here it was that their love grew and became a legend.

Its very name, "Shalimar," means "abode of love" in Sanskrit.

And truly it was.

The Shah allowed into this garden only those things which would nourish their love. Joyful fountains. Deep, limpid pools. Marble terraces. Rare song birds. Fragrant blossoms from every corner of the earth. Lanterns to rival the stars.

Only in Shalimar were the lovers truly alone.

Thus, even though many miles apart, if you wish to see the foundations of the Taj Mahal, you should look for them in Shalimar.

All this, dear reader, was also told to Pierre and Jacques Guerlain by a Maharajah. It was in Paris, in 1926.

Naturally, being human, and being French, and being above all, Guerlains, they were deeply moved.

They decided to pay homage to this man and woman by creating a perfume of intoxicating, yet subtle sensuouness.

A perfume not for children.

They decided, also, that this perfume should not be called "Taj Mahal," but "Shalimar."

You see, Taj Mahal marks the end of a story.

And this perfume has nothing to do with endings.

SHALIMAR BY GUERLAIN



# *New!* *It's Pure Beauty!*

*Almay's beautifully sheer, glowing make-up.*

*So pure, it's hypo-allergenic... so pure, because the irritants are screened out.*



*7 harmonizing shades, plus translucent powders. New Creme Make-up, liquid make-up, face powder, pressed powder compact. It's Pure Beauty, and the beauty of it is, it's pure!*

*New!*

ALMAY®

Cosmetics for delicate, sensitive or allergic skin.

©1967 Almay, New York.

THE LADY WHO STANDS FOR QUIET REFINEMENT LIVES IN A SANDCASTLE®

"Sirène" BAN-LON®. Sizes 8-18. About $20

The entire Sandcastle swimwear collection is now available at fine stores.

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Sandcastle® "Another fine Kayser Roth Product"



# Now, more goes on in the fitting room

What goes on now—are the first girdles and panty girdles ever from Bali—and we expect Bali lovers everywhere will call this a very important day in their lives.

All the things Bali is known for in bras—fit, quality, comfort and beauty—all these are present to the same degree in the Bali girdle.

Take the fabric. Jacquard Bobbinette, the ultimate elasticized fabric, provides not just 2-way stretch but all-way stretch to mimic every movement you make. The result being a perfect mix of comfort and control.

Next, worked into the fabric itself is a design that belongs to Bali alone. Called "Trellis," this twining floral is so placed and spaced that it not only gives the illusion of willowy slenderness, but provides added control.

To eliminate show-through, we've used a minimum of seams (none along the sides!) and new mini-garters. And to make things complete, we've done "Trellis" in bras, garter belts and half slips. All of which means not only can you have a more perfect figure, but be perfectly matched in the process. As we've said, just 5 minutes in a fitting room can mean a better figure for life.

Now, make it five minutes more.

THE BALI COMPANY, INC., 16 EAST 34th STREET, NEW YORK, N. Y. 10016

Bali

# than just a Bali bra.





Crystal gazing, 1967.
Essence of Chantilly.
Intense,
long lasting,
more like perfume
than cologne.
The Magnum, $10.

Chantilly by Houbigant

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# BEAUTY CHECKOUT

*November 1*

***Help is on the way: Chapter 1***

With an eye to the frantic season, when every little bit of help one can get is in order to keep one in order, we checked out some large hunks of help that have been pulling in rave notices. Herewith, Chapter I of a detailed report on the instant help troubled parts of you might expect from some talented helping hands.

***Hair-raising help for hair that is lacking***

"Healthy hair doesn't hug the scalp. Basically healthy hair stands off the scalp." Speaking: Rita of Kenneth's, whose ability to cajole sick hair back to health is credited for some of the niftiest heads in town. Your hair and Rita, a cheerfully pretty brunette, strike up an immediate accord. Indeed, it will soon develop that her fascination with your hair's possibilities is more than you dreamed that hair deserves. She urges you to relax, disturbed by your reportorial notetaking. And proceeds with this treatment, for which she has allotted an hour. First, cleaning and stimulating the scalp with a high-frequency machine. Then a massage, mid-spine to mid-scalp, and vitaminized cream. Next, shampoo. Normal hair should be shampooed every five days, Rita holds. The fifth day is the danger point at which oil and soil have built up to hair-loss-causing possibilities, and for that reason, if the fifth day is passed, the hair shouldn't be brushed before washing. Oily hair should be washed more frequently. Would she call our hair oily? No, she wouldn't, and that is an exceptional case, because very fine hair usually goes hand in hand with oiliness. She usually suggests that clients who have the latter condition check their doctor about a thyroid test, and sure enough, the test often confirms a thyroid defection. . . . Rita whirls the shampoo in a blender, diluting it with water first. "Most shampoos, as conditioners and cream rinses, are too weighty, are apt to limpen, deflate, collapse hair. Always good idea to dilute them and whip them to let air in." . . . Après a vigorous spray rinsing, she towel-dries, straight down, gently, to the point of controlled mistiness. Then she buffs and buffs with a Mason & Pearson natural-bristle brush in the direction that the hair grows, up and out, five or ten minutes of same. "Exercising the hair" she calls it. . . . The gleam builds up. So does the body. You leave Rita certainly with more polished hair, somehow with more interestingly-textured hair, seemingly even with *more* hair. . . .

***Improving your footing***

That the disposition of one's feet can affect one's whole attitude, efficiency, looks we don't have to tell you. That pedal indisposition should be taken forthwith to a doctor who cares about feet—and we think especially here of those wizard podiatrists—you may need a jogging about, since the inclination to grimace and bear feet, to blame it all on shoes, may keep one from running for help. Some of the busiest feet in New York beat a steady path to 498 Seventh Avenue, where in a compact lobby-floor office two podiatrists, Dr. Irvin Sparer and his son Dr. Robert. hold court. People hobble in and walk out on air. "There is nothing that you can't take the hurt out of immediately," Dr. Irvin said, and we watched it happen: to models, to garment centre titans, to beautiful women from Long Island who wouldn't start their shopping day without Sparer attention to their feet, to out-of-town business men who make a Sparer visit part of their daily schedule while they are in New York. What can be corrected on the spot is just about anything that can befall a foot. Corns and calluses and bunions, of course. Feet and legs stiff and achy with stress and strain, neuralgic pains, muscular cramps. Hospitality is offered to sprained ankles and fractured toes, to heel fissures, to ingrown or otherwise misbehaving toenails, to skin conditions of the feet. Sparer healing and pain-dispatching utensils include machines with varying refinements (Continued on page 124)

# It's enough to make a body beautiful.




You do so much for your face. So little for your body. Up till now you couldn't help it. But now you can. New Ritual bath treatment is here. Half a capful of Ritual Bath Oil helps scent and soothe your skin from the moment you step into the fragrant water. And for a final touch, spray Ritual Body Perfume from neck to toe. Both are so gloriously perfumed, you'll move in a cloud of fragrance—seductive, enchanting—hour after hour.

Charles of the Ritz

# Vivara by Emilio Pucci.
# No other perfume leaves such an imprint.



**Emilio Pucci Perfumes International, Inc., 5 East 57th Street, New York, New York 10022.**

# Brilliant new fashions born under a great sign

Pendleton
Country Clothes



PURE VIRGIN WOOL

*photographed at Pendleton Woolen Mills, where good trends get together*

Pendleton deftly demonstrates its Wizardy with Wool, in exciting new city-country clothes that create the coveted costume look! From our most completely coordinated collection ever, we show the dress that echoes the line, the texture, the color of a coat. The gently curved coat, 60.00, matching short sleeve shift, 35.00, Madcap about 10.00.

*for where-to-buy information, write Dept. V-118, Pendleton Woolen Mills, Portland, Oregon 97201* © PWM 1967

TEXTURE-SET NYLON IS A PRODUCT OF AMERICAN ENKA CORP., ENKA, N.C.



If your favorite dress has to be pressed
every time you wear it, it shouldn't be your favorite dress.

What you want is a dress that can play bridge all afternoon. Without a lap full of wrinkles. A dress that can come out of a jam-packed suitcase. And hang smooth. Or pop into the machine. And need the merest touch-up when it comes out.

Are we talking about the elegant little silky print in this picture? Indeed we are.

Because this little print only looks and feels like silk. It's really made of a remarkable texture-set multilobal nylon by Enka. And it has the price-tag to prove it.

**NELLY DON** did this bracelet-sleeved shift in an S. Edward print. Green, yellow, or wine background.

Sizes 8 to 16. About $26 at Jelleff's, Washington, D.C.; Frost Bros., San Antonio; Innes', Wichita; Hammel's, Mobile. Texture-set **Enkalure** Nylon by

Enka

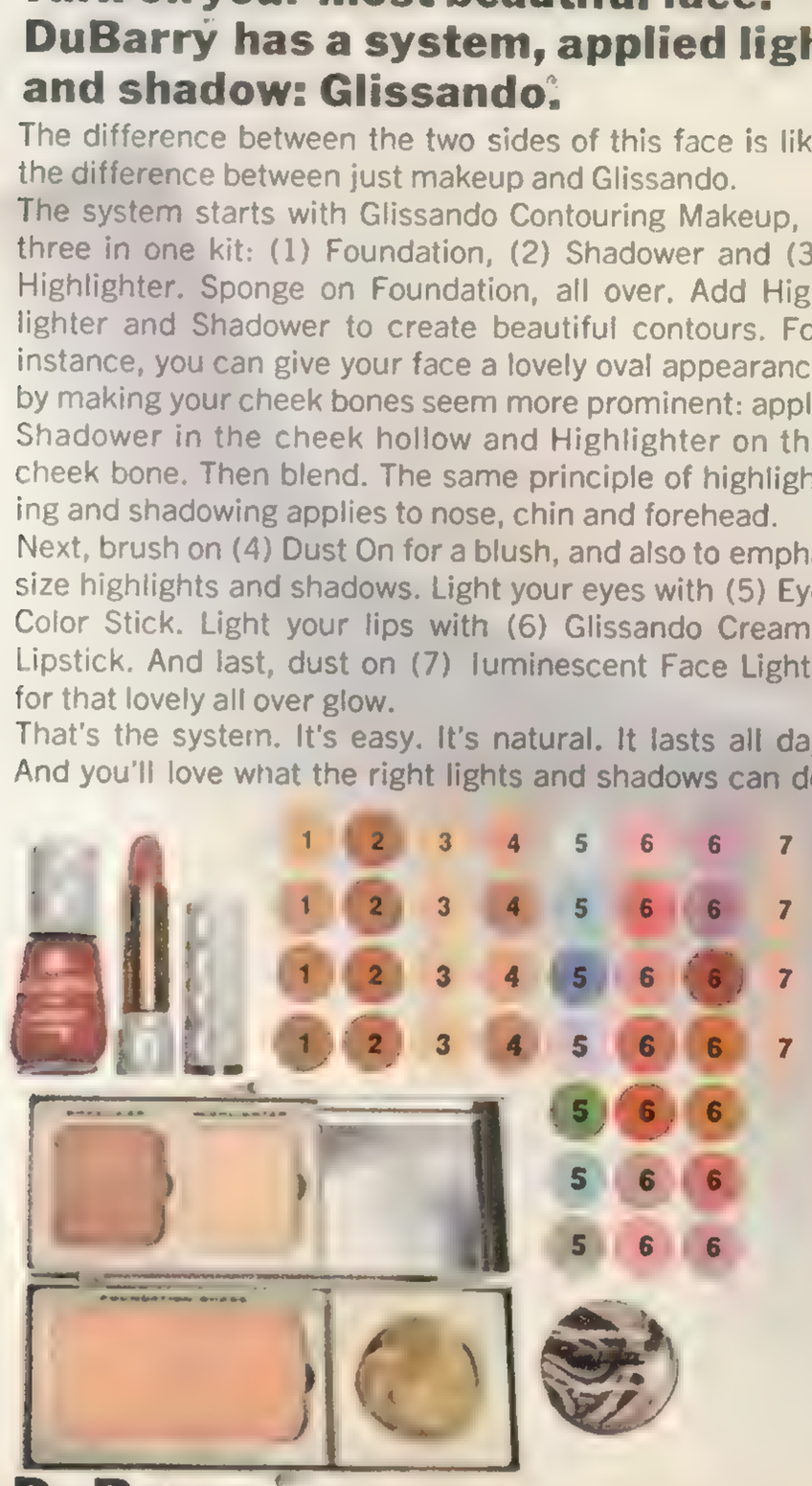
**Turn on your most beautiful face.**
**DuBarry has a system, applied light and shadow: Glissando.**

The difference between the two sides of this face is like the difference between just makeup and Glissando.

The system starts with Glissando Contouring Makeup, a three in one kit: (1) Foundation, (2) Shadower and (3) Highlighter. Sponge on Foundation, all over. Add Highlighter and Shadower to create beautiful contours. For instance, you can give your face a lovely oval appearance by making your cheek bones seem more prominent: apply Shadower in the cheek hollow and Highlighter on the cheek bone. Then blend. The same principle of highlighting and shadowing applies to nose, chin and forehead.

Next, brush on (4) Dust On for a blush, and also to emphasize highlights and shadows. Light your eyes with (5) Eye Color Stick. Light your lips with (6) Glissando Creamy Lipstick. And last, dust on (7) Iuminescent Face Lights for that lovely all over glow.

That's the system. It's easy. It's natural. It lasts all day. And you'll love what the right lights and shadows can do.




**DuBarry.**
**Inventor of beauty systems.**

© DuBarry 1967

# The Couth Vermouth




On the rocks, alone or in cocktails, Noilly Prat is impeccably correct—in a word, couth! In Manhattans, Noilly Prat Italian is subtly sweet, never cloying.

In a Martini, Noilly Prat French is extra dry and pale. Dry or sweet, on the rocks or off, Noilly Prat Vermouths make the world's most privileged cocktails.

## Don't Stir Without Noilly Prat

BROWNE-VINTNERS COMPANY, NEW YORK, N.Y., SOLE DISTRIBUTORS FOR THE U.S.A.

# Nicole was born with an Oneida spoon in her mouth.

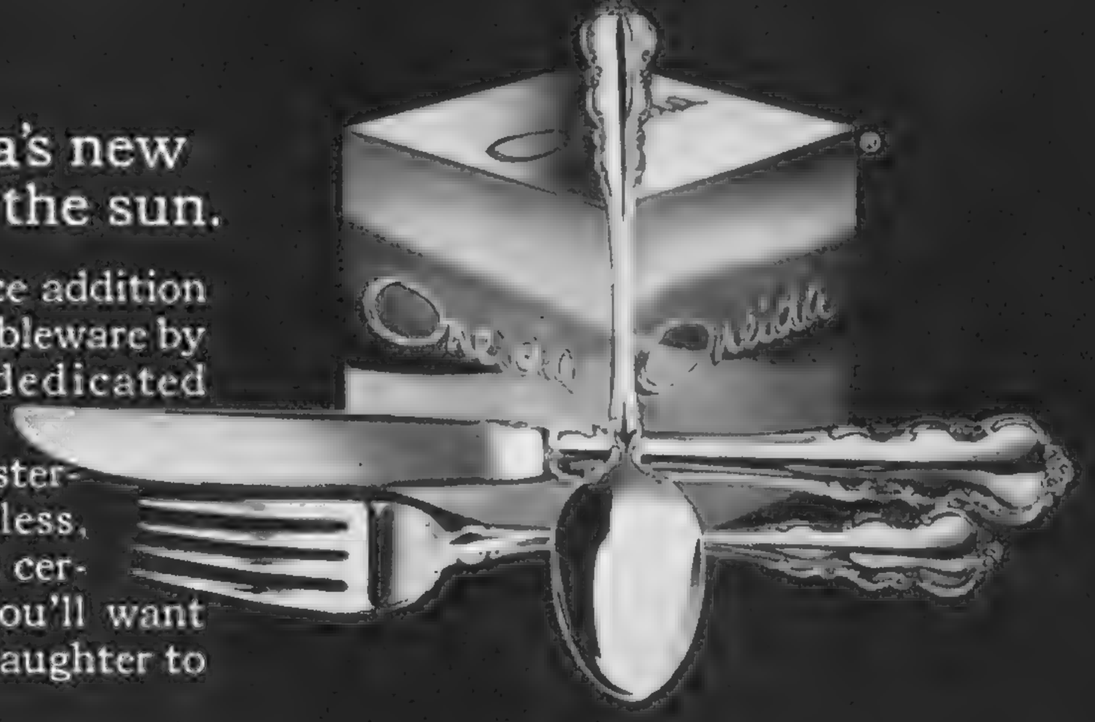
## She just fell in love with "Martinique"...Oneida's new sterling pattern inspired by a French island in the sun.

Nicole looks like her Mamma. Acts like her Mamma. Wants everything like her Mamma. And that means Heirloom® Sterling by Oneida.

When Nicole saw "Martinique," she said, "Oui!" She loved its French flair. Its rich, dazzling lustre. The pure perfection of its weight and balance. The flowing curve of its handle, garlanded with flowers.

"Martinique" is a choice addition to a choice collection of tableware by Oneida Silversmiths, dedicated craftsmen since 1848.

Whatever your taste in sterling, silverplate or stainless, Oneida Silversmiths most certainly make something you'll want to own. (And want your daughter to be born with.)



"I was forced to learn a simpler way to care for my dry skin.
Perhaps my plan can help you win

# The Skin Game.

"I'm sure most women with dry skin find The Skin Game is a losing battle! If you miss one day messing with moisturizers and creams your face crackles and crinkles worse than ever. But how much time can you take out of a busy day? How many bottles and jars can you cram into the bathroom drawer?

"One day I looked in the mirror and thought of the hours I'd wasted and the money I'd spent, and figured there must be a simpler way. So I went into business.

"That's how Total Turtle came about. It is a lineup of basic requirements for coping with dry skin. All based on precious Oil of the Turtle, which was the first thing that ever worked for me. And every moisturizer, cleanser, freshener, bath treatment, and concentrate does more than one job — and does it in a hurry. Maybe Oil of the Turtle in these new forms can help make life simpler for you, too. Then you can win *your* Skin Game."

Polly Bergen



deep cleansing foam • freshener • moisturizer foam • cream moisturizer • night concentrate • scrub • deep sea bath treatment • deep sea soap

Oil of the Turtle

The Polly Bergen Company, 9255 Sunset Boulevard, Los Angeles, California 90069

© THE POLLY BERGEN COMPANY 1967



**The romantic fashions, pages 54-59, designed by Kasper for Joan Leslie in Crompton Velvet and inspired by MGM's "Far From the Madding Crowd," are available at the following fine stores:**

New York, New York ..... Lord & Taylor
Atlanta, Georgia ..... Rich's
Baltimore, Maryland ..... Hutzler's
Boston, Massachusetts ..... Charles Sumner
Buffalo, New York ..... Wm. Hengerer
Charlotte, North Carolina ..... Montaldo's
Chicago, Illinois ..... Bramson
Cincinnati, Ohio ..... Gidding-Jenny
Cleveland, Ohio ..... Halle Bros.
Columbus, Ohio ..... Lazarus
Dayton, Ohio ..... Gidding-Jenny
Denver, Colorado ..... Neusteters
Detroit, Michigan ..... J. L. Hudson
Durham, North Carolina ..... Norman Black
Hartford, Connecticut ..... G. Fox
Houston, Texas ..... Esther Wolf
Indianapolis, Indiana ..... L. S. Ayres
Kansas City, Missouri ..... Harzfeld's
Los Angeles, California ..... Joseph Magnin
Louisville, Kentucky ..... Stewart Dry Goods
Memphis, Tennessee ..... Levy's
Miami, Florida ..... Jordan Marsh
Milwaukee, Wisconsin ..... Milwaukee Boston Store
Minneapolis, Minnesota ..... Dayton's
New Orleans, Louisiana ..... Gus Mayer
Oklahoma City, Oklahoma ..... Al Rosenthal
Philadelphia, Pennsylvania ..... Blum Store
Pittsburgh, Pennsylvania ..... Joseph Horne
Portland, Oregon ..... Best's-Apparel—Nicholas Ungar
Richmond, Virginia ..... Thalhimers
Rochester, New York ..... Sibley, Lindsay & Curr
Salt Lake City, Utah ..... Z.C.M.I.
San Antonio, Texas ..... Julian Gold
San Francisco, California ..... Joseph Magnin
Seattle, Washington ..... Nordstrom—Best
St. Louis, Missouri ..... Stix, Baer & Fuller
Syracuse, New York ..... Muriel Woronov
Toledo, Ohio ..... Lasalle's
Washington, D.C. ..... Julius Garfinckel

# *Secret recipes from Vienna*

Here, for the first time, secret recipes for some of the confectioner's dreams made by Demel, Vienna's most famous sweet shop. Founded in 1786, Demel is just around the corner from the old Imperial Palace; Haydn's house is across the street. The confectionary shop and restaurant—splendid with crystal, marble, and gilt mirrors—occupy the lower part of a five-storey house; on the top floors lives Federico Deberzeviczy-Pallavicini, the artist who is now Demel's owner-director and the source of these recipes revealed only to Vogue.

*Bread and Butter*

2½ cups sifted flour
1 cup butter, cut in small pieces
1 cup hazelnuts, ground
½ cup sugar
½ teaspoon cinnamon
¼ teaspoon powdered cloves

Mix flour, nuts, sugar, cinnamon, and powdered cloves. Work in the butter. Add a few drops cold water, if necessary, to gather dough into a ball. Chill 1 hour. Roll out to ¼-inch thickness and cut into 3-inch rounds. Cut rounds in half and bake at 350° in a preheated oven for about 12 minutes. After cooling, ice with egg-yolk icing. About 40 cookies.

*Egg-Yolk Icing*

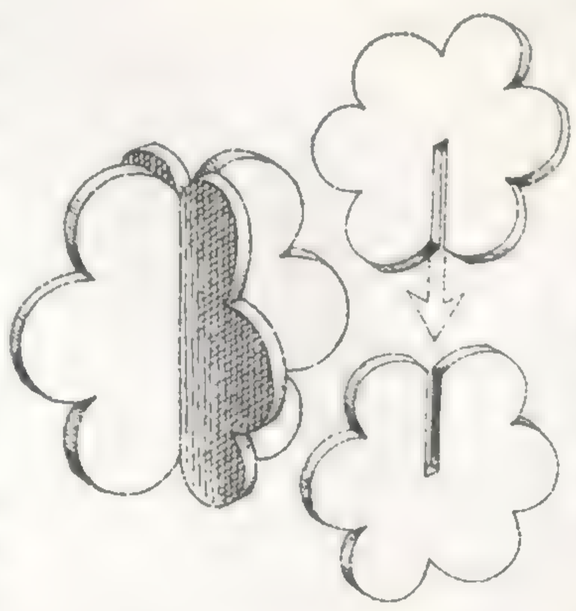
2 egg yolks beaten with
1½ cups icing sugar or more as needed
½ teaspoon vanilla

Beat yolks and sugar until very thick. Flavour with vanilla. Spread on cookies. Keep in an airtight container in a cool place.

*Speculations*

5½ cups sifted flour (approximate)
2¾ cups sugar
1½ cups butter
2½ teaspoons baking powder
1 cup milk (approximate)
½ teaspoon powdered cloves
1 teaspoon cinnamon

Sift flour, sugar, baking powder, cloves, and cinnamon together. Cut butter into flour mixture. Add sufficient milk to make a firm cookie dough. Roll out to ¼-inch thickness. Cut into rosettes. With a sharp knife cut ½-inch opening in each rosette. Bake on greased cookie sheets in a 300° preheated oven for 10 minutes. When cool, ice with white-of-egg icing to which various colourings have been added. Slip cookies into each other (see illustration above), mingling colours or not, as desired. About 35 double cookies.



*Cinnamon Stars*

3½ cups ground unblanched almonds
3 cups granulated sugar
1½ cups sifted flour
1½ teaspoons cinnamon
4 egg whites, slightly beaten

Sift all ingredients together. Add egg white gradually until it holds together in a smooth mass. *Egg amount depends on size of eggs.* Roll out to ¼-inch thickness on a sugared board, and cut out with a star-shaped cutter dipped in cold water. Bake at 350° in a preheated oven for 10-12 minutes. Ice with white-of-egg icing. About 35 cookies.

*White-of-Egg Icing*

1½ cups sugar
2 egg whites
3 tablespoons cold water
¼ teaspoon cream of tartar
⅛ teaspoon salt
2 teaspoons vanilla extract

Mix all ingredients except vanilla and place in the top of a double boiler over simmering water. Stir until sugar is melted. Beat with an egg beater until stiff enough to stand in soft peaks. Remove from the fire and beat until thick enough to spread. Add vanilla.

Alternative: *Sugar Icing*

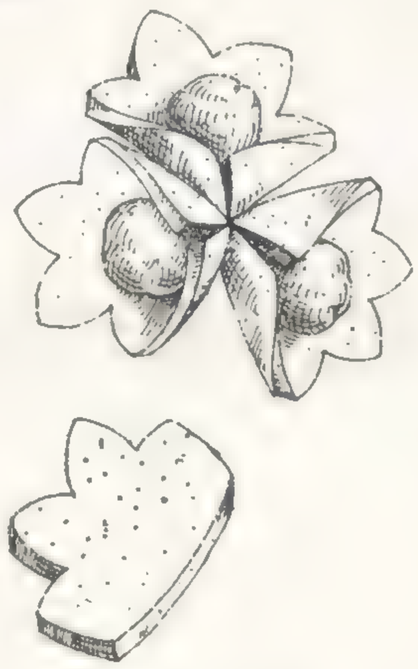
2½ cups confectioner's sugar

Beat in enough boiling water to make a spreadable shiny icing.

*Honey Rings*

3 cups hazelnuts, finely ground
2 cups sugar
1 cup honey
5 egg whites, slightly beaten

Mix and beat the ingredients into a stiff dough. Roll into pencil-thick, 4-inch fingers; join ends to make rings. Bake on greased cookie sheets in 325° preheated oven until golden about 20 minutes. Before baking, the rings may be brushed with beaten egg white and sprinkled with granulated sugar. Remove from cookie sheet while warm. About 50 cookies.



*Hazelnut Crowns*

2 cups and 2 tablespoons hazelnuts, finely ground
75 whole hazelnuts
1 cup and 2 tablespoons fine granulated sugar
2 egg whites, slightly beaten
(NOTE: Depending on the size of the eggs used, 1 more egg white may be needed.)

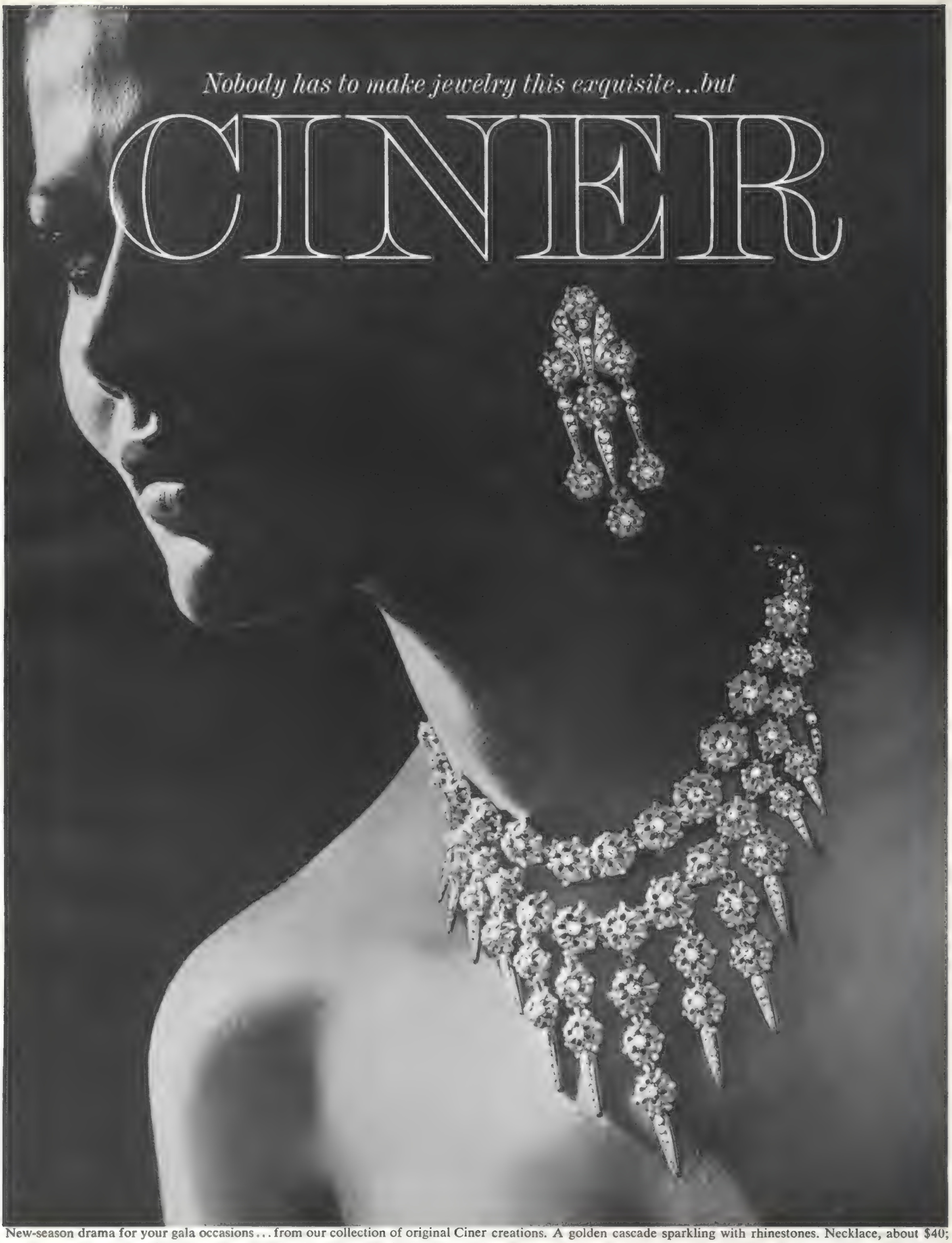
Mix the ingredients into a stiff dough. Roll it out to ¼-inch thickness. Cut into strips slightly wider than 1 inch. Using a sharp knife, cut the strips according to the illustrations and wrap each strip around a whole hazelnut. Brush 3 strips with egg wash and join to make a triple crown. Bake in preheated 325° oven about 10-15 minutes. About 25 cookies.

*Egg Wash:*

2 yolks of eggs, beaten with
2 tablespoons of cold water

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New-season drama for your gala occasions... from our collection of original Ciner creations. A golden cascade sparkling with rhinestones. Necklace, about $40; matching earrings, about $17.50. At Bergdorf Goodman, New York; Gus Mayer, New Orleans; Montaldo's, all stores; Doop's, East Orange and Short Hills Mall; and other fine stores. Ciner Jewelers, 20 West 37th Street, New York; and Paris.

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# *How to describe Cointreau*

FOR LESS INFORMED FRIENDS,

ACQUAINTANCES, AND UNCLASSIFIED STRANGERS.




80 PROOF, PRODUCED & BOTTLED BY COINTREAU LTD., PENNINGTON, N.J.

***There's only one Cointreau.*** But endless ways to use it. A crystal-clear spirit with a silky-smooth bouquet and a flavor to match, Cointreau is the versatile invention of those clever French. You can enjoy it anytime. And it's priced about the same as good Scotch.

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SIDE CAR, CHAMPAGNE COOLER, ACAPULCO

***Cointreau turns simple foods into creations.*** One doesn't need a diploma from a gourmet school to use Cointreau in the kitchen. All it takes is imagination. Cointreau can add a touch of genius to meat, vegetables, fresh fruit ...to puddings, ice cream, and desserts of all kinds.

***New on-the-rocks idea.*** Pour Cointreau over ice cubes in an Old Fashioned glass. Tastes as refreshing as it looks.

***The Cointreau Cocktail.*** A cocktail you'll wish you had met years ago. 1½ jiggers Cointreau, 1 jigger vodka, juice of half a lime. Stir with ice and strain into a cocktail glass or serve in an Old Fashioned glass over ice cubes.

---

***Cointreau Barbecue Sauce.*** Simmer together one bottle red burgundy, 4 medium onions and 2 celery stalks chopped, 2 cans beef bouillon, 3 cans tomato paste, salt, pepper and Tabasco sauce to taste. Cook until reduced by half. Add 1 ounce Cointreau. Excellent for steaks, hamburgers, spareribs ...indoor broiling or out. Extra sauce keeps well in refrigerator.



CREPES SUZETTE, CHOCOLATE CHARLOTTE, LIME GELATIN



You could write a book on ways to enjoy Cointreau. We know because we did. It tells you how to make all the tantalizing drinks and dishes shown here. And a lot more. Get a copy of our 20-page booklet, "Adventures with Cointreau," free for the asking at your local purveyor of spirits. Or write: P.O. Box 4200, Grand Central Sta., New York, N.Y. 10017.

No single creme
improves the appearance
of OVER 35 skin like

*Irma Shorell's*
CONTOUR/35



IRMA SHORELL
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For years leading medical authorities and dermatologists have recognized the beneficial effects of certain natural ingredients in improving the appearance of mature skin.

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IRMA SHORELL, INC.

# *The pony print rides high*



TAD WAKAMATSU

A kicky little sleeveless dress in brown-and-white pony-print fake fur, belted above big patch pockets. By Charles Dickey; of printed acrylic. About $70. At Bloomingdale's; Sakowitz. Laguna earrings. Coiffures: Imo of Pino and Rosalba; Rosalba hairpieces.



*The Sleeping Beauty Gown*

*This lovely "Sleeping Beauty" gown is made of Satin de Lys®, a luxurious blend of Monsanto* nylon and polyester designed by NINA RICCI for FISCHER. The great Parisian couturière brings her inimitable flair and elegance to the boudoir with exquisite gowns like the "Sleeping Beauty," as well as peignoirs, robes, and floaty chemise-length pleated culottes. The designing genius of Nina Ricci is faithfully translated, stitch by stitch, through the talent of the American workrooms of Fischer Lingerie. The "Sleeping Beauty" gown is available in aqua, coral, gold, pink and blue. Petite, small, medium, large. About $35.00. Slightly higher on the West Coast.*

*This and many other lovely Fischer styles in a selection of woven for forever and a day Registered fabrics can be found at the stores listed below or write to Fischer, 136 Madison Avenue, New York, N.Y. 10016 and we shall tell you where to buy this heavenly "Sleeping Beauty" gown at fine stores nearest you.*

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*Come, sleeping beauty. Dream in dreamwear. Created by Nina Ricci for Fischer. Dream in lustrous Satin de Lys.®*
*In a gown possessed of long, rhapsodic sleeves.*
*In a gown with a little poetic Lord Byron collar.*
*Such a dreamy gown is real. It is woven for forever and a day, by Registered. Because it is made of Satin de Lys it washes like a dream. And, like true romance, it goes on and on like boys and girls forever.*




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Shoot just for the sport of it. And fire away for fun. With your Grandoes.
Gloves of merit. Surprised with unusual effects. Up: Bi-color glove with bisecting stitching, about
Left: Bare knuckle glove with stitch surrounded slit, about $9.
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GLOVES

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# Let your hairdresser color-style your hair with ROUX

Professional hair coloring costs you a little extra time and money. What do you get for it? *Rich, glowing color?* Of course. *A luxury feeling of being cared for?* Naturally. *Anything more?* If you've only known do-it-yourself hair color, visit your beauty salon next time—and watch your husband's eyes when he greets you that night!




## Professional Cosmetics for Lovelier Hair Color

FANCI-TONE* Creme Hair Tint for lasting color ■ NICE CHANGE* Hair Color Lotion for semi-permanent color ■ FANCI-FULL* Rinse for temporary color ■ Let your hairdresser advise the type, as well as the color, that best suits your needs.

*REG. TRADE MARK

# *Renoir-to-Wear*

Not really flowers and dewdrops, but flowers and dewdrops the way a French Impressionist might have painted them. We made it for girls who'd love to wear printed underwear if only it didn't show through outerwear. Comes in not quite blue or almost pink. Shown above—bra, $4; half-slip, $4. Other items in Warner's® Watercolor collection: pantie girdle, $8; long-legger, $9; chemise, $6; shift, $9; brief, $2.25; garter belt, $3.50. *WARNER'S Watercolor™ half-slip in DACRON* polyester*

Warner Slimwear-Lingerie. A Division of the Warner Brothers Company. *Du Pont's registered trademark

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## *Go Hollywood*

*DIET BREAD*

## *...with the Taste that takes off to new heights!*

The darling of the Slim Set . . . it's daring, it's different, it's the only bread baked with 8 great vegetable flours and NO shortening! Choose from light or dark . . . Each with a winning flavor all its own and a taste that takes off to new heights. The only nationally advertised bread of its kind.

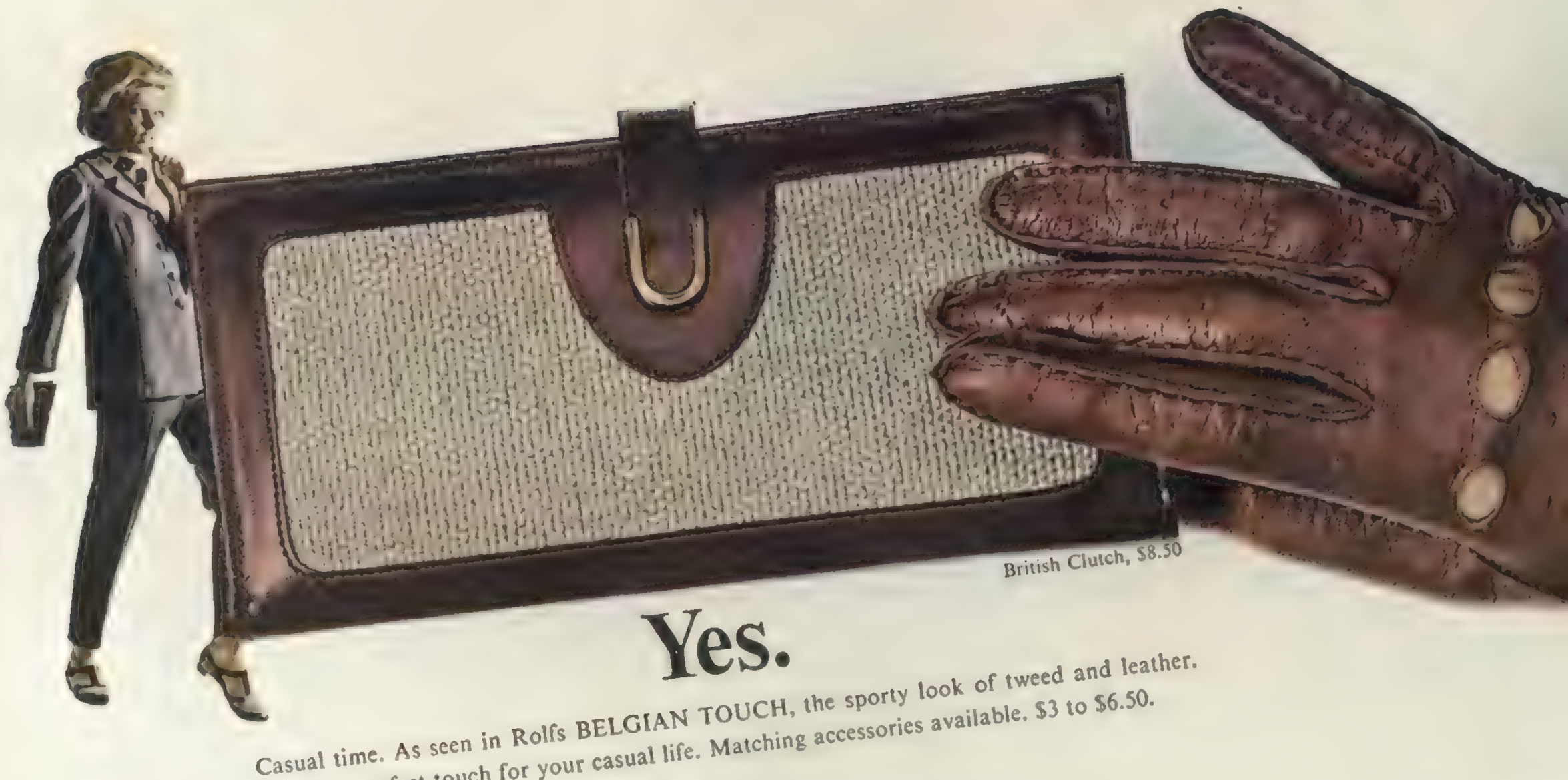



*Eleanor Hansberry, Originator of Hollywood Diet Bread.*

Good Housekeeping GUARANTEES

Ask your grocer for your free copy of the **new** Hollywood Diet Bread 7 Day Diet Plan
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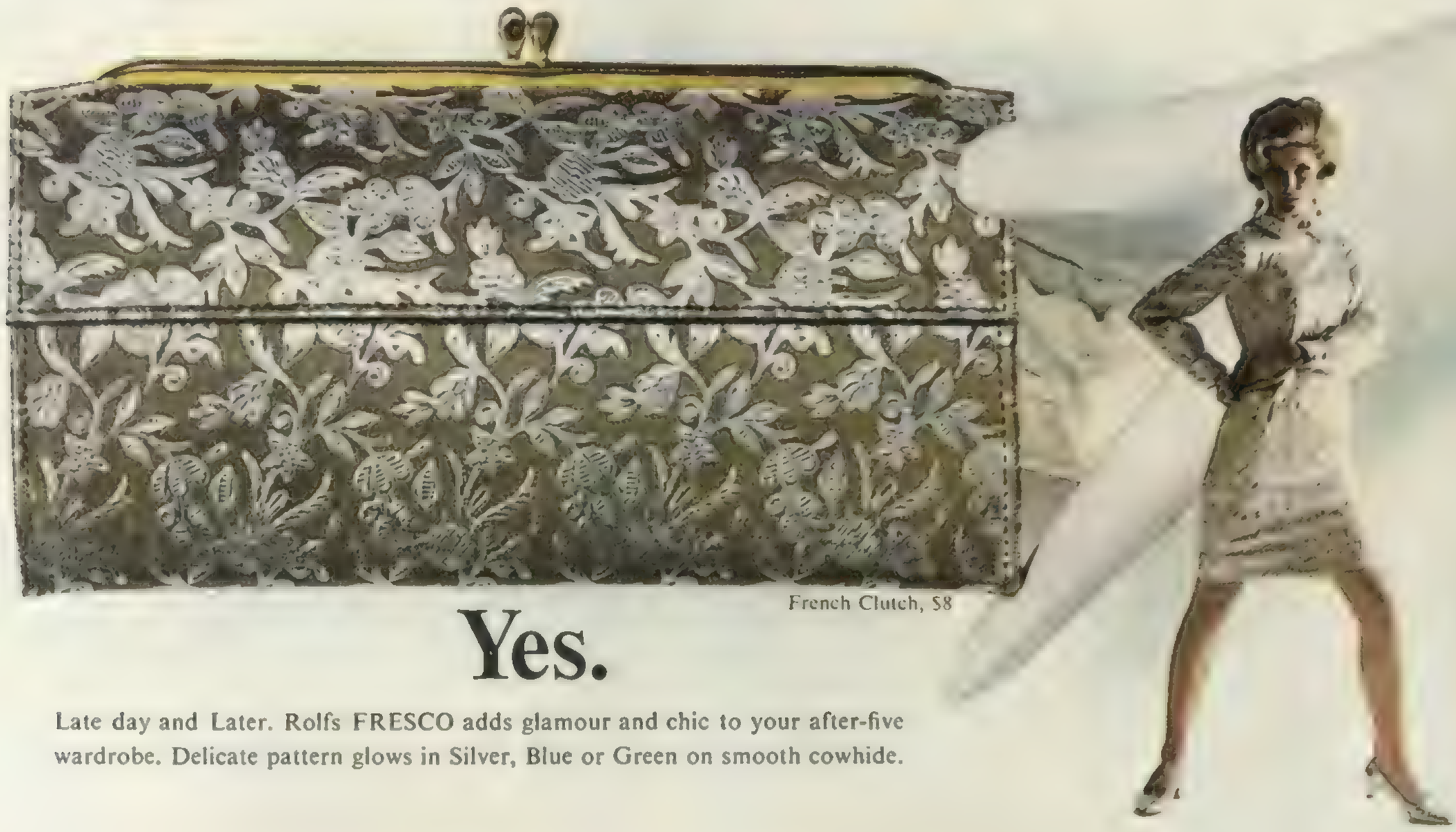
# Is it possible that Rolfs always



British Clutch, $8.50

# Yes.

Casual time. As seen in Rolfs BELGIAN TOUCH, the sporty look of tweed and leather.
The perfect touch for your casual life. Matching accessories available. $3 to $6.50.



French Clutch, $8

# Yes.

Late day and Later. Rolfs FRESCO adds glamour and chic to your after-five wardrobe. Delicate pattern glows in Silver, Blue or Green on smooth cowhide.

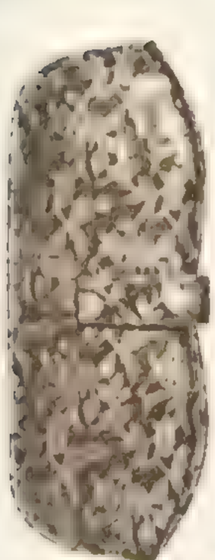
# knows the right time of day?



French Clutch, $7.50

## Yes.

Classic time. Rolfs PEBBLE BEACH, for example. Pure, elegant lines, exactly right when you're tailored, top to toe. In supple pigskin. Leaf green, Alabaster, Camel. Matching accessories available. $3 to $5.



Eyeglass case, $3.50



Lighter, $3



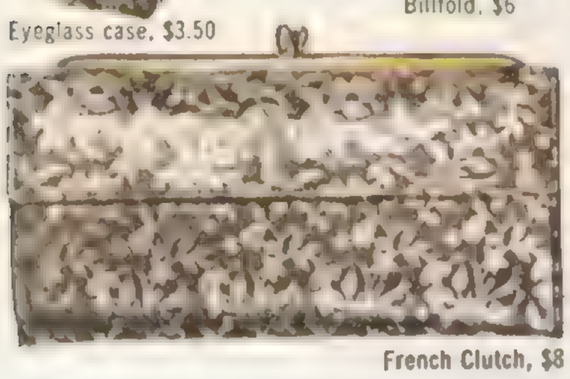
Key Kaddy, $4



Billfold, $6



French purse, $6



French Clutch, $8



Cigarette case, $4

Rolfs knows there are really three important fashion times in your day. And only Rolfs designs especially for them. Casual. Classic. Late day and Later. Look into Rolfs. Discover the special chic of the only leather accessories timed to match your fashion looks. All in complete setmaker groups: billfold, French purse, key kaddy, cigarette case, lighter, eyeglass case, French clutch. Also available in Canada.

# Insist on Rolfs

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**The others are not J&B rare scotch whisky**

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# *Little wool day dreams*





Close little mandarin collar, above, close little double-breasted bodice, and chopped off sleeves—one of this year's small, perfect day dresses in beige wool gabardine. By Richard Frontman. About $70. At De Pinna; Rich's; Frost Bros. Earrings by K. J. L. Belted white knit, left, wrapped to one side and sashed easily just above the waist. By Carlye of knitted wool. About $65. Lord & Taylor; Rich's. Shoes by Cellini at Bonwit Teller. Stockings by Bewitching: Lord & Taylor. The coiffures by Pino of Imo and Rosalba, using Rosalba hairpieces.

TAD WAKAMATSU

If you'd like
to give her
the world,

give her

# VOGUE

for Christmas

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By now you've been in and out of that station wagon 20 times, told a vacuum salesman "no," spoken to your in-laws—and had a call from the school nurse. You've made the beds, damp-mopped the kitchen and dusted. The kids have come home from school, and dinner is thawing. By now you feel as if you've been living for other people all day—and you have. But somehow now you've got an hour to yourself. One hour until it starts all over again.



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A Mary Sherman® Bubbling Bath Oil Bath. Mary Sherman soothes. Mary Sherman softens your skin. And Mary Sherman perfumes.

A Mary Sherman beats a plain bath because it contains special cleansers that get you really clean. A Mary Sherman beats ordinary bubble baths because it is specially formulated to permeate the water and to help soften every inch of your skin. And it beats plain soap because it contains an ingredient that softens the water so you hardly ever have to clean the tub after your bath.

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One just for you. A four-piece place setting costs less than an elegant silk print with an original look. But your Gorham Original stays original forever.



THE GORHAM COMPANY, PROVIDENCE, RHODE ISLAND

GORHAM Sterling

Do you own a Gorham Original?

for 4-piece place settings. From top left: Sea Rose $44.25, Melrose $47.50, Chelsea $44.25, Rose Tiara $41.50, Strasbourg $44.25, Gossamer $45.75. © 1967 Gorham
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# *The chain-belted pants dress*



Bright yellow wool pants dress zipped all the way to a wide, welted stand-up collar. We added one chain belt above the welted pocketflaps and slung another across the shoulder. Knitted pants dress by Francesca for Damon. About $75. Belt at waist by Abbe Creations. Both at Altman's. Pants dress also at The Blum Store, Phila.: Marshall Field; Jacobson's, Michigan; Hixon's, Milwaukee. Schaffer belt over the shoulder. Stockings by Rudi Gernreich for McCallum Boutique. Nina shoes. Coiffure: Pino, of Imo and Rosalba; Rosalba hairpieces.

WAKAMATSU




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...even the cork is an exclusive preparation.
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*Pinwheel pandemonium . . . potent hues swing into a holiday spin. Presenting the new Hallmark Go-Togethers —exuberant gift wrap designs with matching yarn, ribbons, tags, seals. From the dazzling new collection available exclusively at fine stores featuring Hallmark cards.*





# Majorca, Stromboli, Barbados, Corfu, Moorea, Skye.
# Now you can have a few ounces of each.

Once, My Islands were only destinations on a map. Now they've become a collection of colognes. Six new colognes with essences imported all the way from Majorca to Moorea.

Depending on your mood and how far you want to go, you can open a bottle of Stromboli, or Majorca, or Corfu, or Barbados, or Moorea, or Skye, and splash it on. You'll be able to catch the very essence of each island without ever leaving the country.

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We think you owe it to yourself to try My Islands. After all, they're far more provocative in their bottles than they ever were in travel brochures.

My Islands Colognes in selections of 2, 3, 4, and 6. From $8 to $20. In individual bottles or atomizers from $4 to $6.


Majorca
Barbados
Corfu
Moorea
Stromboli
MY ISLANDS
COLOGNE
Skye




Available at Bloomingdale's, N.Y. and Branches; Carson, Pirie, Scott and Co., Chicago, Illinois; Rich's, Atlanta, Georgia; Sanger-Harris, Dallas, Texas.

MEDICATED MAKE-UP BY NOXZEMA

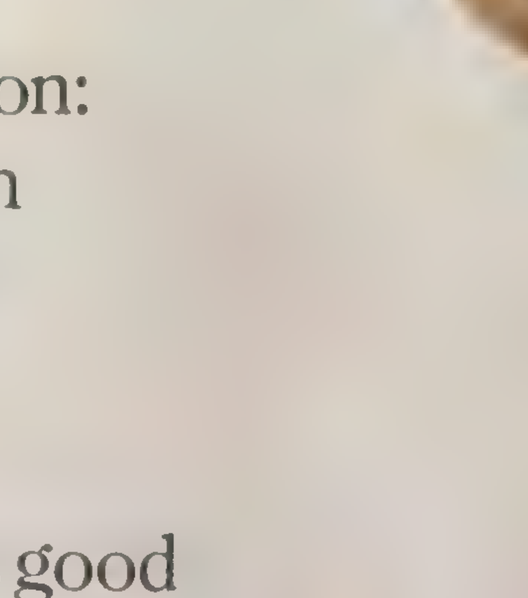
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A unique combination: today's 'natural look' make-up with Noxzema's protective medication.

Antiseptic action: fights germs on your skin and on your puff.

Glamour that's good for your skin!




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**New Cover Girl Make-up and Lipsticks. All in fashion shades. Make-up $1.50. Lipstick $1.10.**

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Have you ever seen the shirt-look look more like today? Part of the reason is that collars, cuffs, closings...pocket flaps, too ...are shaped right, with the right kind of lightweight, washable, drycleanable Pellon. From the left: *Pantdress kick* in striped orlon knit. *Deepdown plaid* in rich, lush wool. *Splitlevel* double knit 2-piece separates. *Far-reach ensemble*, both coat and dress in double knit. *Splash-coat* in duck blend.

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Fashions shaped with Pellon are ready and waiting for you now at these stores: Bloomingdale's, New York; Jordan Marsh, Boston; Higbee's, Cleveland; J. W. Robinson, Los Angeles; Foley Bros., Houston; Burdine's, Miami.

# Beauty Mist®
## presents the elegant Sheer Support stocking at a down-to-earth price only $2.95

You never expected a stocking to feel this good, look this sheer, cost this little. Real support that does such wonderful things for your legs. And ever so sheer! Wear them everywhere . . . only you'll know the support is there. All at such a down-to-earth price! Ask for Beauty Mist's new Sheer Support where hosiery is sold.



*Also look for elegant Beauty Mist Dress Sheers at $1, Cantrece* $1.25, and Panty Hose $2. Photographed at Roosevelt Raceway. (*Cantrece is Dupont's registered trademark)*

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save face with

# ‘a touch of mink’



Up until now, you've always thought of mink as just an elegant way of keeping your back warm. Who'd ever think the oil of the mink, the softest stuff in the world, could be formulated to use as a face saver? Now, a famous plastic surgeon (and who could know more about younger looking skin?) reveals the secret of mink oil in an aerosol foam treatment. A Touch Of Mink, once available exclusively to personalities at The Beauty Pavilion in California, now comes to you in a twin aerosol package. The Day Mink Formula softens and screens out the aging elements of sun and wind, while the Night Mink Formula keeps your skin younger looking longer by additional moisturizing with California Orange Blossom Honey.
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Justin McCarty

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# BEAUTY CHECKOUT

(Continued from page 81) of current, including sound waves; ultraviolet rays for skin maladies; surgical wherewithal that permits surgery to be performed right there; chemical injections to give a corn its comeuppance (a corn that lived with us got just that and stopped screaming for the first time in months). . . . "You can tell the patients who have good-looking feet by their shoes," one Sparer said. "They wear pretty shoes. Whatever the current shoe style, a healthy foot can wear it. We try to keep our patients' feet in fashion." . . . Clear why the Sparers have the name "The Heroes of Seventh Avenue?"

*Word-of-mouth help*

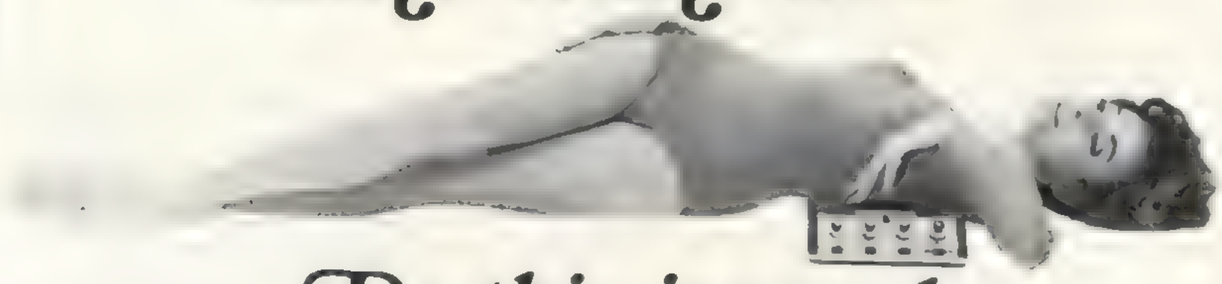
"What is Blistex?" we were asked by a woman whose reason for wanting to know was this: she'd heard "the only lipstick Brigitte Bardot ever uses is a medicated lip gloss of that name." Actually, there is no lip gloss called Blistex; but the reporter was on the right trail, nonetheless, because a Chicago outfit called Blistex, Inc., does indeed put out a glossy, medicated lip balm called Blis*tik*, which indeed does come in stick form. Outfitted with built-in sunscreens and hexachlorophene, sold in drug stores and the pharmaceutical sectors of department stores, the stick has everything but colour. It goes on and disappears. It soothes and it smooths. It's good, handy, but—as it turns out—not quite as remarkable as its parent product, Blistex itself. The vrai Blistex is an ointment in a tube no larger than a small lipstick, and, while it was devised originally as a medication for fever blisters, while it wears on its label credentials regulated by the Food and Drug Administration. it appears that many women have taken to using Blistex ointment as an accessory to lipstick—as conditioner under lipstick; as "cream" to take off lipstick at night. Together, Blis*tik* and Blistex are a soothing find—but how B.B. found them in the first place remains a mystery. Although both have been available in the U.S., Canada, Australia, England, Mexico for some years, it's only now they're on the brink of distribution in Europe. But such places as New York's Make-Up Center—clearing house for makeup and makeup gossip for mannequins and actresses—have always known the non-medical application of Blistex. Maybe that's the clue. . . .

*Help for the fragrance shopper*

The perfume fellows are up to their usual seduction with unexpected packaging and formulae making some famous scents usable in new ways. Jean Desprez's Bal à Versailles, for instance. In its bath-oil form, we hear, it's coming out of the tub and going on swimmers and skiers to organize the tanning operation. Bal à Versailles is an expensive perfume (around $75 an ounce), the superb and complex achievement of the accomplished nose, M. Desprez. A conspiracy of florals backed by certain chemical magic, Bal à Versailles comes in all the usual ways plus a "parfum de toilette," which is rather like a light perfume (2½ ounces, $32). . . . Revillon has been good enough to briefly turn aside from fur-snaring and catch in a solid perfume compact—a delectable gold-plated disc—its two much-craved scents, Detchema and Carnet de Bal: they'll both be the more ubiquitous for having this purse-going compact (about $8). . . . Hattie Carnegie's Pink, a rare amalgamation of flowers and oils, remained the secret of Carnegie couture clients until after World War II when it went public. Women have kept in the Pink ever since in all of Pink's rosy versions, to which an interesting additive this year is the Custom Collection, perfume and cologne in an enchanting broad-shouldered container, capped by a crystal head, somewhat a small objet d'art. Perfume, about $25 an ounce. . . . Christian Dior has unleashed Miss Dior, Diorissimo. Diorama, Diorling into a frosted Eau de Satin for after-bath attentions. And into a beige soap, sculptured DIOR in a recessed panel on top, fragrance name carved at bottom, so handsome a bar that the soap dish will bristle with pride. Three to a box, $5 for hand soaps, $10 for twelve guest soaps in a Dior fragrance assortment. . . . Now it's a bath fragrance, now it's a body perfume; that is the thoughtful flexibility of Caron's latest move with their charming Fleurs de Rocaille and spicy Bellodgia scents, a new Bath and Body Perfume in a small clear decanter. 1 ounce, $6. . . .



# When you're over 30... your tummy and hips have S·T·R·E·T·C·H·E·D ...and you know you should exercise...But you just don't want to...



# Do this instead.

❀ **When your waistline, hips and tummy "stretch-out-of-shape" it's often because the muscles that hold-in need exercise. Oh dandy! You are over 30 — so the prospect of "doing exercises" doesn't strike you as a form of gay girlish play.**

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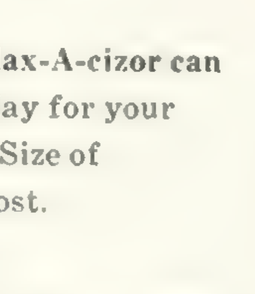
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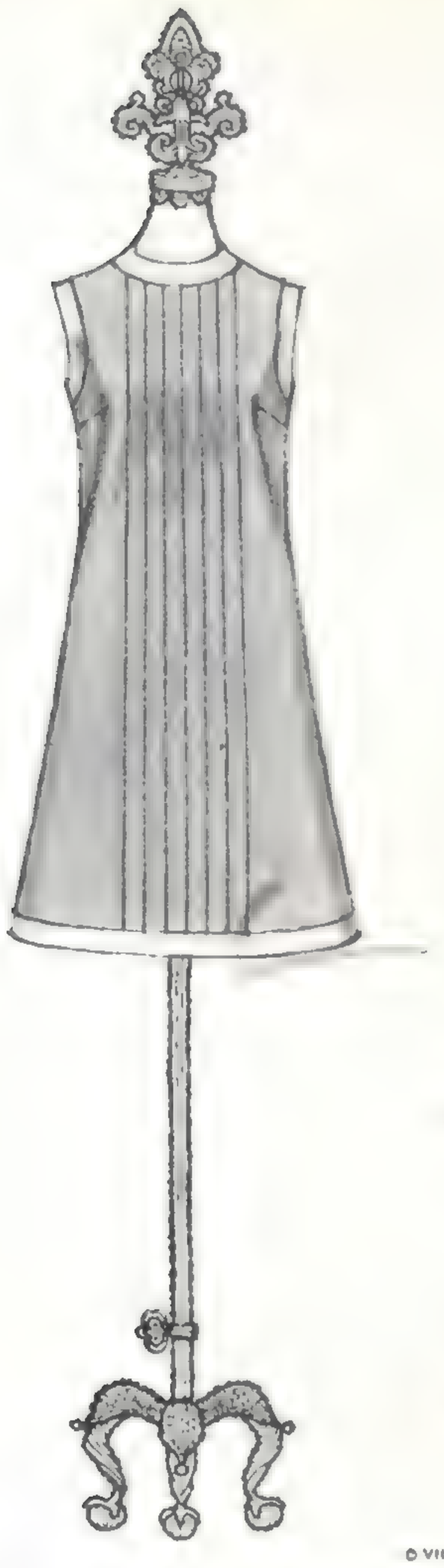
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The Villager

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# VOGUE'S

*A party with glow-power*
*for Ingrid Bergman in Los Angeles*



1



2



3

Some parties work like generators, building their own energy, lighting their own lights. Example: The party for Ingrid Bergman after the opening in Los Angeles of Eugene O'Neill's play *More Stately Mansions* at the Ahmanson Theatre. On Broadway this month, this long, emotionally demanding play, twisty with complexities, sucks the utmost in attention from its audience, and in performance from its cast. Late, after the opening, the guests in The Founders, a calm, forestry-green and wood-panelled room in the Dorothy Chandler Pavilion, seemed not so much drained as revved. The sparker for her California



4

# NOTEBOOK



5

friends was that Ingrid Bergman was back.

1. Mr. Alfred Hitchcock and Ingrid Bergman, who is Mrs. Lars Schmidt. 2. Mr. José Quintero, who directed *More Stately Mansions;* Mrs. Alan J. Pakula. 3. Mr. Arthur Miller and Miss Pia Lindstrom, Ingrid Bergman's daughter. 4. Mr. Lars Schmidt. 5. Miss Colleen Dewhurst and Mr. Arthur Hill, costars of *More Stately Mansions.* 6. Miss Tina Sinatra. 7. Mr. Lew R. Wasserman (left) talking to Mr. and Mrs. Taft Schreiber. 8. Mr. Otis Chandler, Mr. Evelle J. Younger; Mrs. Otis Chandler.



6



7



8



Off-white, Turquoise, Lime or Navy in a new Double Knit Chevron of 100% Dacron® Polyester Fiber 6 to 14. About $65.

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Just a zip turns this coat of natural pale beige Mink into a jacket and a stole. You have to zip it to believe it.

that fine Italian hand in fur
DAVID
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# VOGUE'S

*The wondrous Swedish wedding of*
*Miss Agneta Sundby and*
*Count Franz Egon von Fürstenberg*



1

Woodland wedding. Saplings of silver birch, candlelit, in a Värmland church. The bride, her cloudburst of veiling caught by a golden crown. For the wedding of Agneta Sundby and Franz Egon von Fürstenberg, guests in gala drove up an alley of torches to Krontorp, the pillared Sundby pleasance used a century and a half ago by King Charles XIV as a stopover between Oslo and Stockholm.

A romantic blend of then and now, the bridal dinner, all skoals and sentiment, swung into a ball of waltzers and swingers. From Paris, from London, the Guinness family jet brought friends to the fir-forested shores of Lake Vänern, then jetted the bride and groom on the way to a honeymoon in Acapulco. Her geta-



2



3

The Christmas Rose

by Pastelli

Graceful, gleaming—a beautiful pin with an elegant Florentine look, matched with earrings fashioned into delicate rose leaves. Both come in a gold or silver finish.

Milady loves a rose ... and she'll truly treasure this one. Gift packaged in a velvet-lined jewel box, the pin is $3.00; pin and earring set, $5.00

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# NOTEBOOK



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4



6

way—not in wedding dress like Scandinavian brides for generations—in mini-skirt and bright-red boots. The couple was hailed by a volley of musket fire in a rousing Swedish Salute Shot.

1. Count and Countess Franz von Fürstenberg. 2. Count Wilhelm Wachtmeister and the bride's attendant, her niece, Alexandra Loeb. 3. Krontorp. 4. Mrs. Loel Guinness, mother of the groom, right, and Mrs. Patrick Guinness, his sister. 5. Mrs. Johannes Sundby, mother of the bride, and Count Franz Egon von Fürstenberg, father of the groom. 6. Count Claes Horn af Åminne and Mrs. H. Anthony Ittleson, a sister of the bride. 7. Mrs. Sundby Loeb, a sister of the bride. 8. The bride, surrounded by bachelors, blindfolded for the traditional "dancing the crown off the bride."



7



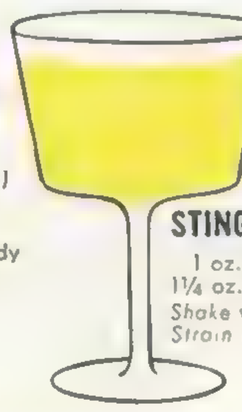
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**Serve cocktails Italian style with Galliano, the legendary liqueur "distilled from the rays of the sun".**
**For those with adventurous taste, may we suggest the following prize winning recipes from around the world.**



**BOSSA NOVA SPECIAL**
*(Prize Winning Recipe-Nassau Beach Hotel Competition, Bahamas)*
1 oz. Galliano
1 oz. Light Rum
¼ oz. Apricot Flavored Brandy
2 oz. Pineapple Juice
½ oz. White of Egg
¼ oz. Lemon Juice
*Shake well, pour into a tall glass with ice cubes and decorate with fruit.*



**ITALIAN STINGER COCKTAIL**
1 oz. Galliano
1¼ oz. Brandy
*Shake well with cracked ice. Strain into cocktail glass*



**GOLDEN CADILLAC**
1 oz. Galliano
1 oz. White Creme de Cacao
1 oz. Cream
*Place in blender with small quantity of crushed ice. Use low speed for short time until creamy. Pour into champagne glass.*



**GOLDEN DREAM COCKTAIL**
*(Prize Winning Recipe—United Kingdom Bartenders Guild)*
1 oz. Galliano
½ oz. Cointreau
½ oz. Orange Juice
½ oz. Cream
*Shake in cracked ice. Strain into cocktail glass.*

**GALLIANO MIST**
*Fill old-fashioned glass with cracked ice. Pour 1 oz. Galliano over ice and squeeze and drop ¼ section fresh lime into glass. Stir and serve.*





**GAY GALLIANO**
*(Prize Winning Recipe—Sandy Lane Hotel, Barbados, W.I.)*
¾ oz. Galliano 1½ oz. Rum
½ Fresh lime juice
*Put ingredients into blender with shaved ice. Mix until thick (semi-frozen). Pour into champagne glass and garnish with twist of lime peel.*



**MILANO**
*(Prize Winning Recipe Copenhagen, Denmark)*
1 part Gin
1 part Galliano
1 part fresh lime juice
*Shake with ice and strain into cocktail glass. Serve with cherry.*



**ITALIAN HEATHER**
*(Prize Winning Cocktail Milan, Italy)*
1½ oz. Scotch ½ oz. Galliano
*Stir with ice. Strain into glass with twist of lemon peel.*




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Gene Shelly

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# VOGUE'S

*By the Grand Canal:*
*the young Cicognas' ball in Venice*



1



2



3

It was a bash, a blast—hot, crowded, nuttily costumed, and lots of fun. If an impresario had poured together into a Venetian palazzo some of the most recognizable faces in films along with some of the furthest conceits of Hollywood costumers and set decorators, the result might have been this: a ball given in the Palazzo Vendramin by Contessa Marina Cicogna and her brother, Conte Ascanio Cicogna.

The pleasure of the party, sandwiched between more formal autumn goings-on, was its casualness. Everything was easy. Everything was tuned way up: the lights, the

# NOTEBOOK



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music, the dancing, even the food. with one of the buffets running up the centre of a flight of stairs. The young Cicognas sent off planes to pick up the Burtons and the Vadims, and told a horde of friends and/or famous to wear what they found most comfortable—proving, if nothing else, some unsuspected ideas of comfort.

1. Miss Christina Onassis. Mr. Aristotle Onassis, Contessa Marina Cicogna. 2. Mr. and Mrs. Richard Burton. 3. Signorina Claudia Cardinale. 4. Capucine. 5. Mme. Hervé Alphand, M. Pierre Cardin. 6. Signor Marcello Mastroianni. 7. Mme. Roger Vadim, who is the actress Jane Fonda; Mr. David Bailey, and M. Roger Vadim.



6

7




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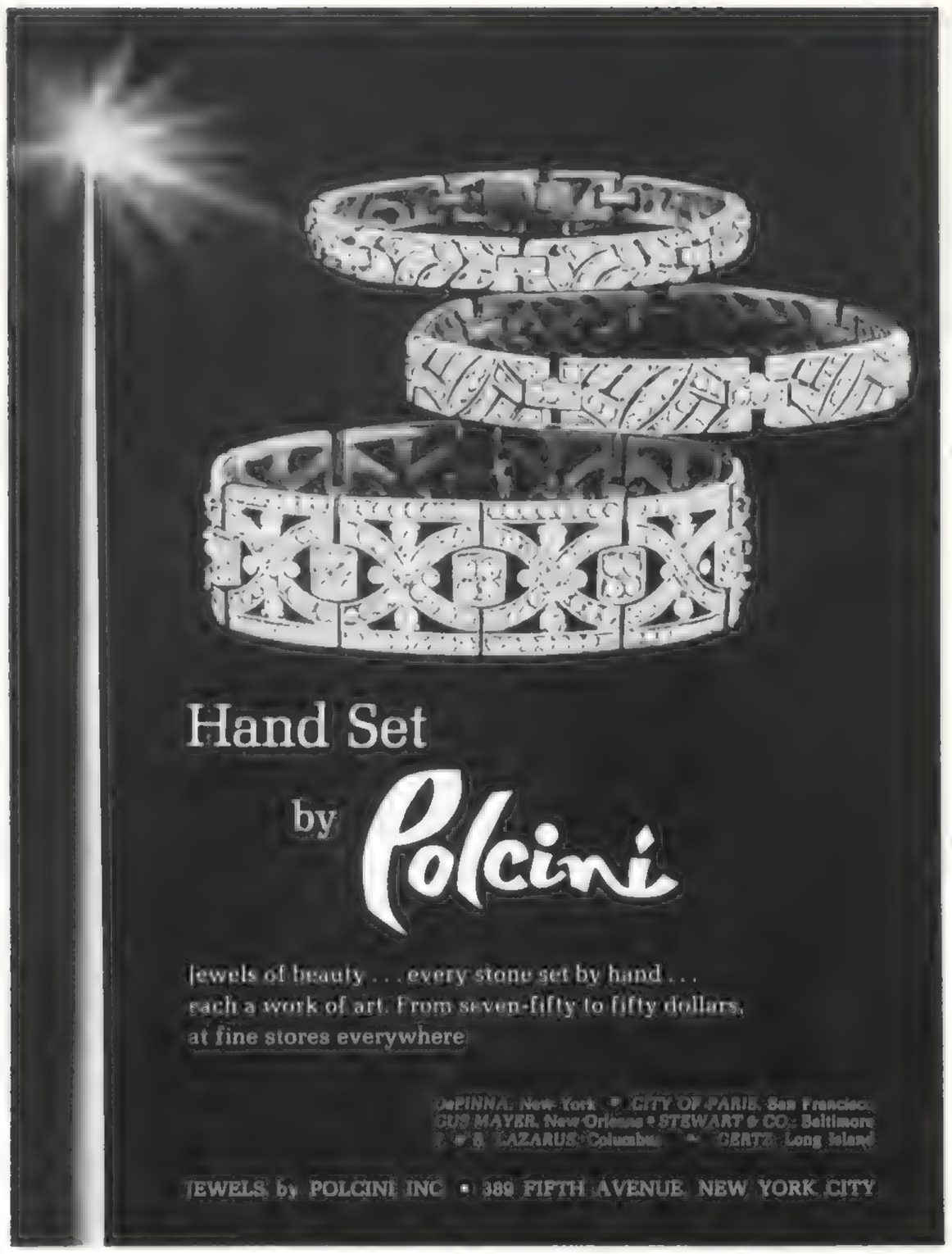
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# VOGUE'S NOTEBOOK: THEATRE

By ANTHONY WEST

## *The Birthday Party,*

## *"theatre at its very best"*

The much maligned on-Broadway theatre opened its winter season in great style, showing its enormous reserves of untapped vitality and technical skill in a superbly directed and beautifully played production of Harold Pinter's *The Birthday Party* presented by Haila Stoddard, Mark Wright, and Leonard S. Field. Alan Schneider, its director, managed, as usual, to get a great deal more out of Mr. Pinter's meagre text than its author ever put into it and made something very fine of its, in truth, extremely sentimental picture of a tender-hearted but inarticulate man who loves his half-witted wife well enough to sacrifice his personal comfort, dignity, and, when it comes to it, his integrity for the sake of her happiness. When nothing comes up to trouble her, she can live quite satisfactorily on the level of a child of six or seven playing house; but as soon as she is shaken into a confrontation with reality, she becomes miserably aware that she can't cope and that she's in danger of commitment to an asylum.

Her husband, a deck-chair attendant at a seaside resort in some bleak corner of Graham Greeneland, is doggedly determined to see that her fear won't be realized, and that it will trouble her as little as possible. Even though she is a slattern, and maintaining her pitiful pretenses means that he must live his life in hoggish squalor, he is going to see to it that she spends most of her time in the cosy dream world in which she is the attractive proprietress of a well-run rooming house.

The crunch, and the play, such as it is, comes when the delicate balance of this arrangement is threatened by the arrival of a pair of enforcers who have come to discipline her only lodger, a man called Stanley who has been hiding in her house for a year after welching on his obligations to some exceptionally nasty extortionists. To make their victim come quietly with them to take his punishment the enforcers first paralyze his natural instincts for self-preservation by throwing him into a state of total confusion with an ingenious mixture of cajolery, veiled threats, open menaces, and the verbal terrorism of meaningless and unanswerable questions.

They treat him, in fact, precisely as the woman imagines that the asylum people and doctors will treat her, if they can ever get hold of her. The husband's difficult game is to see that she remains unaware of how close she is to the world in which her worst fears are commonplace realities while the enforcers complete their job of work. They drive poor Stanley right round the bend in the course of the extremely sinister birthday party that gives the play its title, and they carry him off with them the following morning in a zombie-like condition.

When they have gone, the husband is left to listen to the idiot woman, blissfully ignorant of what has taken place, telling him that the party was lovely fun, and that while it was going on she was the Belle of the Ball. That seems to be all there is to the thing, and it will be realized at once that Mr. Schneider and his cast are accomplishing something very remarkable indeed when they make it into an engrossing and absorbing play. Ruth White as the wife, Henderson Forsythe as the husband, and Ed Flanders as the enforcer who does the talking give flawless performances which are admirably supported by the slightly less poised and experienced work of James Patterson, Alexandra Berlin, and Edward Winter. This is not only the Broadway theatre, but any theatre, at its very best.

VOGUE'S NOTEBOOK:

# MOVIES

By JUDITH CRIST

## *Games, The Penthouse, Our Mother's House,* "*chill-and-thrill films*"

The autumn cool is being reinforced by a spate of chill-and-thrill films that are enough to give me the critical shudders and intellectual jitters and to put me off my cinematic stride for the season. *Games* and *The Penthouse* represent the pretentiously posh and pointless nonsense that's flooding the market. In one we're offered a cheap-jack mélange of *Angel Street* and *Diabolique* in a New York brownstone jammed with Victorian, Op, and Pop art; in the second we're given *The Desperate Hours* reset in a London penthouse. In neither are we provided with the slightest opportunity or provocation to care about who does what to whom and/or why—and without the caring, horror turns to contrivance and suspense to tedium.

In *Games* Simone Signoret is excellent as the mystery woman who foists herself upon a young, feckless, and foolish Manhattan couple given to gadgets and games. So dominant a personality is she, however, in the face of the near-bird-brained wife played by Katharine Ross and the ultra-bland husband played by James Caan, that there's no doubt about the ultimate winner. "Amateurs," Caan says, after he has done in Katharine Ross and before Simone Signoret has done him in, "shouldn't play games with professionals." There's built-in criticism if a film ever had it.

In *The Penthouse,* which made a splash at the Berlin Film Festival (if muck can make a splash), a dull real-estate agent and his shopgirl doxie are held prisoner in a borrowed penthouse by a couple of raving maniacs who while away the hours by torturing the bound man with a switchblade and their rantings, and by taking their turns in bed with the girl. A woman right out of the pornographic comic books joins them for a finale that is supposed to have made us all wise to the frailty of mankind.

*Our Mother's House,* Jack Clayton's movie of Julian Gloag's novel, succeeds far better than its source in dealing with a children's world where the innocence and the absolutes and the imaginings of the young can strike terror and evoke tears and touch the heart. Clayton, who showed his directorial magic with children in *The Innocents* and *The Pumpkin Eater,* works it again in this story of seven children who refuse to surrender their mother when she dies. They bury her in the garden and build a tabernacle for "Mothertime" seances, carrying on alone as almost a secret society within the adult world, until one of them rebels and in desperation calls upon their mother's long-lost husband for help. The seduction of the innocents, the shattering of illusion, and the inevitable tragedy that leads the youngsters back to society are told with taut truth, with the horrors and atmosphere of *Lord of the Flies* somehow transferred to the softening colours of a middle-class neighbourhood, to the sharp sights of a schoolyard, and to the glow of a household.

There are remarkable performances by Margaret Brooks as the eldest child, with shaggy bangs and grubby hands; Pamela Franklin as the child given to trances and quick passions; Louis Sheldon-Williams as the oversensitive boy—all the children are superb. And above all, Dirk Bogarde creates an unforgettable character as the vulgar, sinister, and somehow appealing "father" who invades the children's world. Through them Clayton succeeds where the upstarts have failed in capturing the essence of the horror-suspense film—and that is the realization that the monsters among us are human.





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# Here's another kind of liquid refreshment most people would enjoy this Christmas.

4711 is a refreshant cologne. The kind you splash on after the bath. Or shower. Or really anytime you need a quick pick-me-up.

It's certainly a most thoughtful gift to give at Christmas. Since this is the season everyone wants to be in the best of spirits. Cheering, dancing and so forth.

4711 is different from other colognes. It's not the perfumed kind.That's why you can lavish it on. What it has, is a subtle scent that discreetly recedes into the background. Leaving your skin with a sort of tingling, invigorating sensation that feels awfully good.

And 4711 is made quite differently, too. A Carthusian monk gave us the formula back in 1792, and it's been a well-guarded secret ever since. (Without giving too much away, we can tell you it's mellowed for a long, long time in oak casks. Like rare vintage wine.)

Incidentally 4711 works just as beautifully after the holiday festivities have fizzled out. It's the kind of liquid refreshment most people would enjoy all year 'round. In fact, a lot of people couldn't get through a day without it.



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# MEN IN VOGUE

## ...NOTES, QUOTES, AND VOTES

***The slick brown mink jumped right out at Peter Allen. He thought a man's fur coat a sort of joke . . . until he saw the luxurious and, face it, warm things fur is to men this winter.***



***The spotted grey seal,*** above, is cut like a doctor's coat: side-buttoned and patch-pocketed. It's an ideal after-ski jacket with white turtleneck, ski pants, and short boots. The jacket, by Cosmo Sirchio for Gunther Jaeckel at Bonwit Teller, $950.



***The sleek brown mink,*** British Warm style, is the one to work up to once a man has the hang of wearing fur. The perfect town coat: short, narrow, fitted, with high side vents . . . and all in lustrous dark ranch mink. $1395 at Georges Kaplan, 730 Fifth Avenue. ***The strong Spanish Bull,*** left, black, white, rivetted together and closed with an industrial zip. $580 at Revillon Boutique, Saks Fifth Avenue.



JACK ROBINSON



***The warm young man*** is Peter Allen, and Peter is one-half of the Allen Brothers who sing out in clubs, colleges, and television's "The Tonight Show," "Hollywood Palace." Nose-deep coat: brown raccoon with brown leather-bound commercial zip. $510, Revillon Boutique, Saks Fifth Avenue.

***Pancakes are fatter*** than Movado's 18 karat gold pocket watch, beautifully detailed with a coil of golden rope front and back, and in between a 17-jewel movement. $395. C. D. Peacock, Chicago.



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to make your bath pure luxury . . .
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*Germaine Monteil*

NOVEMBER 1, 1967

# VOGUE's

## EYE VIEW— NIGHT OF THE GARTER

A very special garter: black velvet from which a mobile of hinged cutouts and pressouts falls like a liquid-gold love note against the calf—see the hearts? see the one that says "I love you?" Get the message?...A bit of romance, a bit of splendour, a little luxe in our lives—it's what we all crave, yes? One perfect jewel...one sumptuous fur to sink into languorously...some small delectable thing like this golden *folie* from Domingo de la Cueva, the young Cuban artist, from whose tiny flat on the island of Guidecca off the Venetian canals, have come some of the most extraordinary jewel-fantasies in years. Sometimes of gold, sometimes of silver, sometimes set with precious or semi-precious stones. Usually pendant and mobile. Always unique. Special—a stamp of real luxury....His American début was made—via a gold body necklace—in February 15 Vogue. This time—Dazzletime—his gold garter garters the leg of Twiggy, who shimmers and glimmers, cap à pied, on the following pages. (Nylon-stretch black porthole tights are by Beautiful Bryans.)



# Twiggy

## THE DAZZLETIME LEG

AVEDON

# Twiggy

## A NOSE FOR DIAMONDS... POSIES FOR THE WHITE RABBIT

The view from the bridge, opposite page: spectacular Twiggy with her head in a cloud of angel-curls and a many-splendoured diamond nuzzled dazzlingly on the bridge of her nose. Pear-shaped, perfectly blue-white, 69.12 carats—a diet to satisfy the most luxurious appetites. This, from Harry Winston. Garlanded with fake field flowers, left, and worked like corduroy in plump little rounds: a dress of snowy bleached-white rabbit with fluffs of white fox at the throat and wrists—as romantic as the night is long. From Georges Kaplan. Also at Bullock's-Wilshire. Viola Weinberger gloves. Beautiful Bryans stockings. Pappagallo pumps: Miss Bergdorf of Bergdorf Goodman. Both coiffures, by Ara Gallant.

# Twiggy

BAREFOOT IN
DIAMONDS...
PRINCELY IN FURS

AVEDON



Big as two pink Twiggy toes, left: one rare yellow diamond, more than 51 carats—an eternity of dazzletime, from Van Cleef & Arpels. Little Prince Twiggy, right, sumptuous and innocent, like the young Edward in a Holbein portrait—white jersey turban dipped to one side and a long coat of grey-and-white spotted satin calf deeply bordered in natural Saga blue-shadow mink. Underneath, a throat-banded white satin shirt closed on the side and chained with bogus pearls over silken knickers. Ben Kahn coat at I. Magnin; Creed's of Toronto. Malbé shirt of Celanese acetate: $16. At Altman's. Halston turban to order at Bergdorf Goodman. Pearly chain by Marvella.



# Penelope Tree

## MAKING HISTORY IN SABLE

Cinquecento sable cape, far left, mounted on sable-dark velvet as nobly as a young Florentine's of that century and cloaking Penelope Tree in Renaissance splendour—the greater, on occasion, for another round of sable: a capelet that appears one with the cape. Halston lappet helmet, to order: Bergdorf Goodman. Monet chain. Van Raalte gloves. Cameo tights. Golo suède shoes. Kublai Khan sable, left, and Penelope Tree on a Marco Polo trek across the centuries: the outer Mongolian coat is chained high over sable-cuffed knickers in red, blue, and yellow Tartary stripes—the sable waistcoat, out from under here, is just tossed over the shoulders and knotted in a great brush of skins. Kublai Khan sable hat by Halston, to order at Bergdorf Goodman. Hanes pantie stockings. David Evins shoes for Galanos, to order at I. Miller. Napier bracelet. Saint Laurent for Colony belt. Monet chain. Both history-making fur turnouts are made to order by Maximilian, in natural Russian Crown sable. And the chain-swinging bells on both pages ring in the splendid hour of sable.

AVEDON



# *luxury*

## BY PETER USTINOV

EDITOR'S NOTE: *Among other luxuries, Peter Ustinov believes in the luxury of work. This autumn a play by him,* The Unknown Soldier and His Wife, *is running in several countries, including the United States; a new play written and directed by him,* Half-Way Up the Tree, *opens almost simultaneously in France, England, Germany, and on Broadway this month. As for Ustinov, actor:* Bluebeard's Ghost, *a movie starring him, will be released in December shortly before he starts another film.*

Of all human concepts, luxury is the most personal, and yet it is invariably treated as an exclusive yet impersonal commodity, a yardstick by which the Joneses may notice, not without annoyance, how tenaciously their neighbours are keeping up with them. A great deal has happened since "luxuria" existed in dignity as one of the deadly sins. Catering for human fallibility on an industrial scale, the psychologists have invaded the field of man's secret aspirations and the confidential vanity he had hitherto showed only with his mirror. Their method of penetration into his personal twilight zone is to play havoc with his doubts about himself, and once they have finished with him, he is an emasculated zombie, a soul flattened into a blueprint.

The more expensive of the cheaper cars are invariably more costly than the less expensive of medium-priced cars, while the medium-priced cars with all the extras are often dearer than the most austere of the so-called luxury cars. The purchaser is invited to rate his own position in society or, as the Edwardians like to say, to "know his station." Thus an appreciation of standards of excellence is no longer based on any intrinsic quality but rather on an assessment of what others might consider suitable.

Those who can afford it often hire a professional decorator to design their interiors, thus depriving themselves of one of the greater and most necessary joys of existence. Sometimes these realizations are done in exquisite taste, but this is nothing but duplicity if those who have commissioned the designs have poor taste themselves.

There are those who will purchase a single apple painted by Renoir in his dotage, just for the sake of saying they own a Renoir. What they are actually purchasing is an autograph which happens to be on a painting of an apple. An important work by a lesser artist would certainly be more satisfying aesthetically, and yet the proud owner of the insignificant Renoir will no doubt bathe his acquisition in warm lighting, set it like a jewel in a frame much too heavy and much too golden, as though its dimensions compensated for the small size of the canvas, and state the artist's identity on a plaque, to confirm proudly the hesitant allegation of an old man's signature.

The French fiscal authorities have a phrase for a certain kind of opulence: *les signes extérieurs de richesse* (the outward manifestations of wealth). The tendency is to tax a man not for himself but for what he thinks of himself. As such, it is certainly levelled at the Pharisee, at the concept of luxury as a glittering robe worn even with great discomfort to inspire envy in others.

Those who congregate in the most expensive restaurants, not the best; those who buy the label, not the clothes; those who frequent the most celebrated resorts, not the loveliest ones are usually people who sincerely believe they live in luxury's lap, and certainly they have a point, since illusion is reality where luxury is concerned.

There have been no more flagrant cases of misconception about luxury than those of the fast disappearing Maharajahs of India, nor have the absurd obligations of extreme wealth ever been more apparent. The yellowed photographs of potentates squatting on piles of slippery pillows while surrounded by ferocious retainers who make the senators in Caesar's day seem like models of restraint, the tableau set off against a background of stuffed animals prepared to leap in petrified violence and serried ranks of canopied Rolls-Royces purchased wholesale, are testimony to the fact that luxury becomes progressively more difficult with every succeeding billion. The Paris *clochard*, complicatedly changing position after a hard day's idleness under a bridge, is as voluptuous as a Rubens nymph compared to the princeling with pins-and-needles in his palace of a thousand rooms; and the grunt of satisfaction as the filthy old body settles into a new position suggests that its inhabitant has experienced a fugitive moment of pure luxury, an experience denied the bilious potentate, emeralds and rubies notwithstanding.

Nevertheless, those with no money think about it almost as frequently as those with too much. Perhaps the greatest basic luxury of all is not to have to think of money at any time, and for that it is necessary to be neither bankrupt nor to have more than the odd million. The great collector who has his agent bid for pictures on an industrial scale is really no better off than the man with the Renoir apple. They both derive more pleasure from the knowledge of what they own than from the paintings themselves—and yet pleasure is undeniably there. There are physical limits to the amount of satisfaction a man can derive alone, without help from friends or even enemies. In the final analysis, the great collector would feel depressed if nobody ever saw his pictures but himself. Half the joy is to take people around. And here, once again, pride of ownership makes of a personal sense of luxury a public trip.

What a man thinks is not enough. It is what others think which is equally important. Without others, without the Joneses, there is no confirmation, no ratification, no security. It is the others who hold up the mirror. It is the others who provide the echo.

Luxury, then, is to know one's own mind and to be conscious of its impact. It is to work in the secrecy of a kitchen and watch the faces of the guests as they taste your food. It is, also, to swim against the tide, to buy the rarer car, to ignore the endless belly dance of publicity, to use the toothpaste which fewer dentists approve, to flout any product with a secret ingredient, to demand one's tobacco hot and one's beer full of calories, and to reflect that, if one loses a job, it is not due to bad breath but to a lack of talent. That's it. Basically, luxury is to think for oneself in a world which is losing the habit, and which knows it.

# Penelope Tree

## LUXURIATING IN BLACK MINK

Mediaeval mink houppelande drawn out to wide pointed sleeves beneath Penelope Tree's dark shining spill of hair—courtly as a Valois robe, making this century's most sensational entrance to great parties. Made to order by Maximilian, in black-dyed mink. Coif-train veiling of black point d'esprit by Halston, to order at Bergdorf Goodman. Mediaeval coiffure by Ara Gallant with Fashion Tress hairpieces.

AVEDON

MAINBOCHER'S
EVENING
SPLENDOURS
STARRING

# Jean Shrimpton

AVEDON



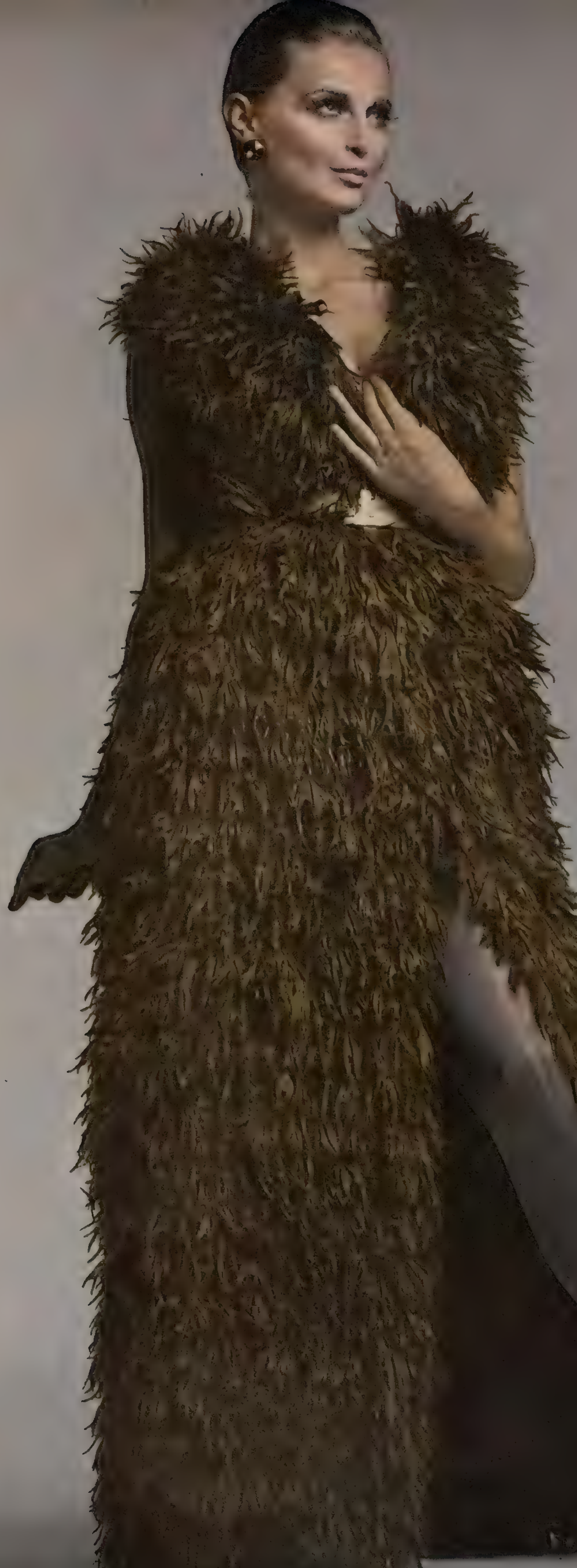
From the new Mainbocher galaxy, four night looks worn by Jean Shrimpton—who in her first movie, the searing British film, *Privilege*, projects the quick, pure glimmer of star quality: honest, fresh—above all, completely her own. One-shoulder dress, left: a famous Main specialty—here with a tiny sleeve on the un-bared arm. Sublime in pale-beige thin wool broadcloth that falls lightly as China silk, with a swathe of pink stole. Made to order at Mainbocher. Yellow sapphire earrings by David Webb. Blue-and-silver splendour, right: high, covered top, magnificent sweep of bias skirt, in blue-and-silver matelassé brocade—the raised waistline circled in rhinestones. Made to order at Mainbocher. Gold and diamond earrings: David Webb. White satin pumps, *left*, made to order by Evins; *right*, by Julianelli.

THE GLORIOUS
LAMÉS
OF MAINBOCHER
STARRING

# Jean Shrimpton

Mainbocher's famous beauties in lamé...worn by Jean Shrimpton, a famous beauty, now a success in her first movie, *Privilege*. Culotte dress, right, short and billowy, in glorious deep-blue and bright-blue brocaded lamé; low, squared neckline upheld by the tiniest of lamé straps. Over it goes a hipbone-length fitted jacket edged with black mink. Made to order at Mainbocher. Gold of the night, far right: the prettiest little short evening dress and jacket of gold lamé...dress sleeveless, jacket edged with a fresh pink lamé band; all, quite shamelessly becoming. Made to order at Mainbocher. Both pages: diamond and pearl jewels by Verdura. All four pages: coiffures by Ara Gallant; hairpieces by Fashion Tress.





# A SPLENDOUR OF FEATHERS FROM GALANOS

The brilliant plumage of Galanos, in spectacular evening dresses with long wide skirts, bare little belted tops—their flamboyant feather-texture making skin seem smoother, creamier...

Feathers of organza, left, dark brown, lustrous, rippling at the current of a glance—boa-flurry; crushed high on the waist with a wide band of paillettes; slit in front to the thigh. With silvery brown glitter stockings. At Bonwit Teller; Nan Duskin; Amelia Gray.
Shoes by David Evins for Galanos.

Flutter of pink and green, right—real coq feathers brightly dyed, worked into a harlequin design on a devastating dress with bared shoulders, a high wide glittering belt. All—flexible, fluid, luminous. At Bonwit Teller; Neiman-Marcus; I. Magnin.
Earrings, on both pages, by Robert Originals. Both coiffures by Ara Gallant.

AVEDON



# NORELL'S SPLENDID SMOKING... AND HIS BLUE SILK JERSEY. FLOWING OVER SKIN

The Smoking—as Norell sees it, left, of silk coupe de velours in brilliant colours with apple-green satin polishing the collar, cuffs, high sash, low slit pockets. Quite a long jacket over wide straight pants. Staron of Paris velvet. Bonwit Teller; Nan Duskin; I. Magnin.

Covered-up with all the seduction of bareness, right, a long evening dress of Bristol-blue silk jersey that flows, gloriously, from a high little yoke; shaped by a very wide belt worn high and tight. Long sleeves, a high monastic collar, spectacular effect. At Bergdorf Goodman; Rich's: Marshall Field; I. Magnin. On both pages: Robert Originals earrings; coiffures by Ara Gallant.

AVEDON





# SPLENDOURS OF BALENCIAGA AND GIVENCHY... IN SABLE, IN JEWELLED GAZAR

Balenciaga's sable coat and pants, right, worked round and round
from neck to heel
over a sable-banded satin tunic—
vivid yellow and green stripes
going the same shining
rounds to wintry
dinners in the snow country,
after-ski evenings in Alpine chalets.
Brown velvet hood
and boots, also by Balenciaga.
Givenchy's rose-pink gazar, left,
splendrous with jewels—
the sleeveless coat
curves in a wide arc
from just under the bosom to fasten
at the back, revealing the snug
blazed bodice of the
rose-pink gazar dress beneath.
Givenchy earrings and gloves.





CARDIN'S
UNEVEN HEMS...
RESPLENDENT IN
GOLD AND SILVER

Scalloped gold trapunto brocade, left, wraps to one side in a blaze of jewelled frogs and curves swinging back from the thigh. At-home robe, in Abraham Lurex-threaded brocade with jewel-embroidered frogs by Vermont. At Bonwit Teller. Stanley Hagler earrings. Bracelets by Beaucraft. Silver-and-lemon lamé, right, is drawn out to a sharp bias point from a bowknot band at the throat. In Léonard silk with Lurex metallic threads. Cardin Boutique, at Bonwit Teller. Gripoix jewellery. Hanes stockings. Carita coiffures.

PENN







# MARISA MELL

## SPLENDOUR IN THE SERAGLIO

Under cover of caftan—Marisa Mell, a dangerously alluring beauty bound to stir intrigue in any seraglio and about to prove it shortly in New York—as the star of *Mata Hari,* the David Merrick musical due in January. The new Mata Hari is Viennese, twenty-five, a dark, smouldering femme fatale with sea-green eyes . . . an impressive movie past and future. One movie coming up—*Diabolik*—casts her as girl Friday to a master criminal. Wouldn't you know. . . . Odalisque in molten chrome, left: satin twill lighted with a jewelled bib. By Oscar de La Renta. K. J. L. earrings. All: Bergdorf Goodman. Dress: Nan Duskin; Swanson's; I. Magnin. The gilded caftan, above: Marisa enveloped in a billow of green-gold plaid closed with mock emeralds and diamonds. By Dominic for Matty Talmack; Bianchini silk and polyester. Bracelets, K. J. L. All: Bonwit Teller. Caftan: Nan Duskin; Frost Bros. Robert Originals earrings.

BERT STERN

# MARISA MELL— THE LADY IN BLACK

Black velvet at its most female, b[illegible] folded under the breasts and held with diamond embroidery—extreme setting for a beautiful décolletage. By Trigère, of bagheera velvet with a matching velvet poncho for cover. At Bonwit Teller; Hunter's; Neiman-Marcus. Fall of black crêpe, right, moving sensuously around the body from a single slashed diamanté strap. Dress by Helga, of silk crêpe. At Bloomingdale's; Julius Garfinckel; Marshall Field; I. Magnin. Jeweled cuffs by Robert Orlando; Bloomingdale's. Silk pajamas, Stanley Hagler earrings. Cushions all from pieces by Hugo Hay[illegible]; Oscarina bedspread and wra[illegible]


BERT STERN

# IN DREAMS: Does seven

Years ago, my wife overheard my small boy (as he then was) say sadly to another small boy, "Daddy isn't just interested in dreams. They're a disease with him." He is not the only one who has thought that, for a famous novelist once reproved me for what he thought was an aberration and said, "It doesn't go with your sort of work." Which, of course, is true. Neither he nor I would be happy writing novels in the manner of Kafka; we are both old-fashioned realists who believe that the close observation of character produces the closest approximation to truth of which literature is capable, or—as a brilliant professor of psychology once put it to me—"My students will learn more about the workings of the human mind from Tolstoy or Turgenev than from Freud or Jung."

All the same, I still continue to think that a function which takes up so much of our time can not be lightly dismissed. The trouble with it is that existing methods for studying it do not take the reader very far, and the reason is that they all have a purpose other than the study of dreams in themselves. In early times dreams were considered important because they were supposed to be prophetic; now they are considered important because they are believed to throw light on nervous ailments. If dreams *are* a form of language, if they really do communicate something to us, we should begin with the elements of the language and leave until later the question of their usefulness in anticipating a Derby winner, an air crash, or a nervous breakdown.

The first problem I was faced with when I grew interested in the subject was, "Is there objective proof that dreams do, in fact, communicate something?" The test I set myself was a fascinating book by William Archer, a dramatic critic. Archer did not believe that dreams communicated anything; and, in reply to the psychoanalysts, he published a collection of his own dreams, selected from his records over a number of years and defied anyone to make sense of them. It seemed to me a fair test. I knew nothing of Archer beyond the fact that he was a dramatic critic and a friend of Shaw's, so I read his dreams many times and then wrote down my general conclusions. These were roughly that (1) for years before his death Archer suffered from an intestinal obstruction which he believed would be fatal; (2) that he had an only son whom he idolized and with whom he had had some disagreement; (3) that the son was killed in World War I, and (4) that the shock of the boy's death at a time when he believed himself to be dying put Archer off balance and turned his mind from rationalism to fantasy.

Most of this I was able to prove later. The only detail I had failed to notice was that, in his attempt at getting into communication with his dead son, the stout Scottish rationalist had taken up spiritualism. And yet, when I learned it, I saw that it was also recorded in the dreams. I had merely failed to notice it.

The moving little story that I traced through William Archer's dreams convinced me of one thing at least. Dreams *are* a language, and do communicate something factual and specific even if it is nothing so spectacular as a Derby winner. This is not necessarily something of which the dreamer is unaware. Very often, as with Archer, it is something of which he is already painfully aware. Nor does it necessarily mean something that he has repressed from his conscious mind or deal with subjects forbidden by that mythical character, the Censor.

Sometimes the subjects that dreams deal with are trite indeed, being no more than the expression of ideas or opinions that the dreamer holds. Here, for instance, is a dream of my own that I noted on waking. "I saw D. A. Binchy dressed like a sailor but only half his natural height." The meaning of this was clear to me even as I wrote it down, because it was merely a translation of a phrase I had used to a newspaper man who had interviewed me on the previous evening. I had talked of the loneliness of Irish writers and said that the only people they met who were their intellectual equals were the Celtic scholars, who had had training of a German type and consequently developed an international approach to scholarship, but even these were limited by the very narrowness of their subject.

D. A. Binchy is the great Celtic scholar, the dream shows him as the sailor, the international figure; but it shows him also as only half his height. The remark about the narrowness of the subject was actually Binchy's own. Anyhow, there is nothing here for the Censor to get his claws in. It is merely an idea like any other idea. The real importance of the dream is the way it shows us how an idea is expressed in dream language.

It is not often one can trace the origin of an idea dream as I was able to do with this one. The best dreams for study are functional dreams, dreams that occur when one has a toothache, palpitations, or bronchial difficulties because these allow no scope for subjective "interpretation." When one wakes up with one's nose stuffed, having dreamed that one had sent for the chimney sweep because the chimney was blocked, one realizes that "chimney" is a dream word for "nose."

In a similar way, dreams that occur during a gastric attack frequently make use of images that involve traffic congestion. In the William Archer dreams, the streets are frequently clogged with

BY FRANK O'CONNOR

# mean conception?

traffic, busses or horse-drawn; and, after the first hot dog I ever ate, I dreamed that "the Russians had taken over the railway lines." "Traffic" accordingly is a dream word for digestion. The most valuable type of functional dream is that which occurs in women during their periods, because, apart from its richly metaphorical character, it has a perfectly recognizable psychological content. It represents an ebbing vitality, a retreat to the womb, and—with different dream words—occurs in men as well as in women. In women it usually introduces the dreamer's mother or aunt; the womb is sometimes described as "a small back room"; it is sometimes set on a strand, and I have even noted punning allusions to the strand like "Land's End" and "Finisterre."

But the best way of proceeding objectively from the incontrovertible evidence of functional dreams into the unknown territory of dreams based on thoughts and feelings is by way of one's own family—parents, wife, husband, children. They can cause us just as much discomfort as any physical organ, so that one can often pin the dream down to the particular member of the family who is at the root of the trouble. Indeed, members of the family are often described in physical terms, and a woman will dream of an unsatisfactory husband as an aching tooth and imagine herself going to the dentist to have it extracted.

But between dreams of one's parents and dreams of other members of the family there is one enormous difference. We dream of our parents oftener than of anyone else, and we dream of them under a far greater number of disguises. It is true, as the dream books say, that the father appears in dreams as king, chairman, teacher, Pope, God, engineer, and policeman; but I have noticed that he is represented in different ways in different countries—in England, for instance, by any "author," or anyone called "Arthur" or "Pater." In Ireland he is "St. Patrick" and in America I have heard of dreams in which he is "George" or "Washington, D. C." He is also any "patron" or "pattern" or anyone who talks "patter" or behaves "patronizingly." The mother, on the other hand—usually queen, nurse, servant, housekeeper, the earth, a city, or an island—turns up in dreams I have seen as a hotel, a restaurant, a lounge bar, Eden, Edinburgh, anyone called "Edith," and any possible or impossible play on the word *mater*, like "matron," "matrix," "material," or even "mattress."

Here, semantics can probably teach us more than psychoanalysis. I have read a book by an eminent pupil of Jung's in which he proudly describes how he made a reluctant patient, a girl, associate the name "Edith" from one of her dreams with a juvenile delinquent she barely knew. If that unfortunate girl did not end up in a mental hospital, it was no fault of the analyst. "Edith" means "mother."

The reason for this confusion is that the father and mother of our dreams are only occasionally the real father and mother. The dream father is a pigeonhole, a category, a principle of authority who must at the same time represent God, the government, the dreamer's human father, the dreamer as father, and the dreamer—man or woman—as conscience or judgment. He usually appears on the dreamer's right-hand side as the mother appears on the left. To put your father on the left-hand side may mean, as in one or two dreams I have read, that you are trying to use instinct as a substitute for conscience—in other words that you are one of these people who, whenever they do anything wrong, are inclined to say, "Well, you will admit it was natural." He seems to be the "public" as opposed to the "private" figure, the "front" as opposed to the "back." He is the real source and origin of life, protector of the moral law, civilization, and adaptation as opposed to the enduring, unchanging material embodied in the female principle.

*Which* aspect of the category the dreamer is discussing is usually neatly suggested by allusions. The person who accompanies us in a dream, or who accompanies the person we are dreaming of, is nearly always an allusion to some particular aspect of the dream. Thus when I dreamed that I was with C. P. Snow, it meant that I was discussing my problems as a writer, not my problems as husband, son, or father. In the same way, when the dreamer means "my human father," he usually says, "I was walking with my father and my uncle." When he means both his human father and himself as father—that is, when he is contrasting his behaviour to his father with his son's behaviour to him—he will dream something like "I was walking with *either* my brother or my son."

Here is a dream of mine which the reader should now be able to translate. "I am drugged and tortured. When I wake I am tied to a post. My left arm has been stabbed in a great many places and has withered. Mussolini stands before me with a penknife in his hand. Franco is standing some distance away with his back to me. Mussolini says compassionately, 'Franco did that. These Spaniards are so cruel.' "

And, just to show how dreams repeat themselves until we become aware of them, here is the same subject repeated a short time later.

This time it came in an extraordinary form, as a complete short story, so vivid and exciting that I at once (Continued on page 236)

# PEOPLE ARE TALKING ABOUT ...

PEOPLE ARE TALKING ABOUT . . . The boding virus of Cuba, running through parts of Africa and South America. . . . The Broadway theatre season peeling open, and Richard Burton's double-take statement, in an interview on British television: "The theatre is essentially a writer's theatre, and directors are relatively unimportant. They're not more than jumped-up stage managers." . . . The film *The Battle of Algiers*, a pseudo documentary directed by Gillo Pontecorvo, who has whipped up a belting sense of reality especially from masses of draped, veiled, and ululating women who seem to be able to relive old passions as if they had them on magnetic tape.

PEOPLE ARE TALKING ABOUT . . . Jean-Pierre Léaud, a thin, big-eyed young actor, who is strikingly funny as the boy-shampooist in love with almost any fast car, preferably a Porsche, in *Le Départ*, a new movie by the thirty-one-year-old Polish director Jerzy Skolimowski, who made it in Belgium with a French-speaking cast and brilliantly left about half the film without dialogue at all—just joyous cinema. . . . The Cream, three young Englishmen who have put together one of those sound-shakes of folk, electronic, blues, raga, and rock; like the Grateful Dead, Moby Grape, and the new Beatles, they make such last year's winners, as The Lovin' Spoonful and The Mamas and the Papas, sound easy and classical.

PEOPLE ARE TALKING ABOUT . . . The new production by the New York City Opera company of the Rimsky-Korsakov opera *Le Coq d'Or* with its marvellously serpentine, Asian-Russian score, its new English libretto in Lincoln Center doggerel, its jackass, burlesque stage direction which affects every member of the cast except Beverly Sills as the Queen who plays straight and sings her arias with proper swirls. . . . Crowded as a sidewalk, big, informative, "The Art of Fashion" exhibition in New York at The Metropolitan Museum of Art; shooting from the late eighteenth century into 1968, the show lingers on the twentieth century, a primer of Who Wore What When.

PEOPLE ARE TALKING ABOUT . . . *The View From Lenin Hills*, a new, easy book by young William Taubman who recently spent a year as a Russian-speaking graduate student at Moscow University and noted down his impressions of Russian young people who knew rather a lot about the United States, some of it learned on radio through the Voice of America, some from underground pamphlets, some from open lectures, but what struck him especially were the Russian students who stayed out of activities, out of political discussions, were, in fact, "internal émigrés."

**TRUMAN CAPOTE AND HIS THREE FATES.** When Truman Capote takes a challenge, results run to the memorable, the superbly professional, and the shaking. Now, for Capote: the Year of the Television. Here, he was photographed laughing it up with his three fates, whom he called "my three favourite American actresses," stars of three Truman Capote short stories to appear as specials this season on ABC-TV. (Later they will be a three-part movie.) His actresses are, from left to right, Geraldine Page, Maureen Stapleton, and Mildred Natwick. In "A Christmas Memory," Geraldine Page, playing a child-like woman twice her age, last season loosed a few million tear-gates with her wispy earnestness, her stripped emotional vulnerability that makes audiences want to wrap her soul in blankets. On December twenty-fourth "A Christmas Memory" returns like an expected seasonal meteor. On its first round will be "Among the Paths to Eden," a story filmed largely in a cemetery, with Maureen Stapleton, an actress charged with enormous dark-eyed energy, playing a husband-hunting spinster. In "Miriam" Mildred Natwick, who looks at first glance like an intimate of tearooms and the P.-T.A. but has a spectacular sense of nuance and timing, tangles with the slightly supernatural. With scripts by Capote with Eleanor Perry, all three shows are produced and directed by Frank Perry, who knows and cares about Capote's special art: Picking and choosing his way among the facts, Truman Capote packs precisely detailed and scarcely exaggerated reporting into a shape that is moving, right, and sticks to the heart.



# PEOPLE ARE TALKING ABOUT...

PAULINE DE ROTHSCHILD, whose book *The Irrational Journey* will be published by Harcourt, Brace & World this month. She went with her husband, Baron Philippe de Rothschild, to Russia two years ago in the winter and returned with a series of flashing, intellectual, and sensitive observations on art, poets, museums, Leningrad, Byzantine monasteries, Moscow, and palaces. (Two long excerpts of this book were published in Vogue.)

"THE SCULPTURE OF PICASSO," a prodigious exhibition now at New York's Museum of Modern Art after its Paris and London showings. Among the exhibition's tantalizing two hundred and fifty pieces is this "Head of a Woman," a painted wood cut-out, thirty-one inches high, done at Vallauris in the south of France in 1951 and still owned by Picasso. To many artists Picasso's lifetime absorption with sculpture came as a revelation, especially the richness of his inventions.

JEFFERSON AIRPLANE, one of the most musical and perfectionist rock groups. After the all-out hit of their first album, *Surrealistic Pillow*, they have stalled on the second, scheduled for release this month, rehearsing, scrapping, breaking concert dates, scraping each other raw with criticism ("Marty, you're speeding up...") and then unguenting the wounds ("but it's a natural thing to do"). In the meantime, their difficult, deliberately unintelligible single "Ballad of You & Me & Pooneil" makes money.

VANESSA REDGRAVE, who has, for the rôle of Guinevere in the movie *Camelot*, three surpassingly queenly attributes: a languid length of leg, a magnificent un-commonness, and an air of mild distraction.

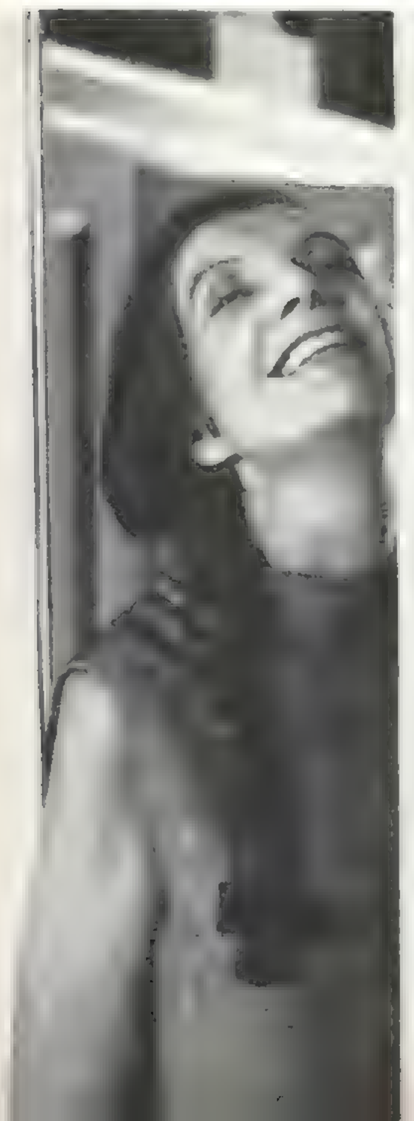


PICASSO



KENNETH HAIGH

A British actor with a sonar feeling for the meaning under words. He made his first American fame in John Osborne's *Look Back In Anger*, surfaced in New Haven last season as Prometheus in Robert Lowell's *Prometheus Bound*. Now at the Yale School of Drama, he is visiting critic of acting and resident actor. There, with *'Tis Pity She's a Whore*, he is a director for the first time, working to this actor's rule: "What you need is proper



PAULINE DE ROTHSCHILD

JEFFERSON AIRPLANE

VANESSA REDGRAVE

DUCHAMP-VILLON

LEONARD COHEN



ROBERT FORSTER

PIA DEGERMARK

# PEOPLE ARE TALKING ABOUT...



JULES OLITSKI

RAYMOND DUCHAMP-VILLON, 1876-1918, one of the great but little-known Cubist sculptors, whose bronzes "The Great Horse" and "The Small Horse," plus seven studies for them, and about thirty-five other sculptures are now on exhibit in New York at Knoedler's. (On the opposite page, "Very Small Horse," the essence of horse.)

ROBERT FORSTER, who played in his first movie, *Reflections in a Golden Eye*, as one point of a triangle with Elizabeth Taylor and Marlon Brando. His theory of acting is simple: If he doesn't like a part, he won't play it. Since *Reflections* he has taught delinquent boys in Rochester, New York.

LEONARD COHEN, a spare Canadian whose poems, novels, and music hang together on leashed lyricism. He will cut his first record, *The Songs of Leonard Cohen*, this month. Loving, witty, a poet loved by the young. "I am," he said, "an insane machine."

PIA DEGERMARK, a natural beauty with long red-gold hair and eyes the colour of the bloom on Concord grapes, who is the star of the new Swedish movie *Elvira Madigan*, small, tender, and rather pointless, only a cart to carry Pia, still a schoolgirl.

JULES OLITSKI, a strong-faced, strong-minded painter with a gentle manner, whose big paintings, their colours subtly sprayed except for the high impasto on one side, are now at the André Emmerich Gallery in New York.

# Bright



Now, as the nights get longer and the parties stronger, is the time to splurge on colour—colour to brighten the face, the psyche, the mood of the men in your life . . . you'll get the bright idea here. Midnight sunlight, left: a splendid little coatdress in sunburst silk paisley with a side fly-closing, a snug curve of belt-band under the bosom . . . and masses of yellow ostrich feathers floating away from the face. By Gustave Tassell, of Bianchini silk. Hat also by Gustave Tassell. Both at Bonwit Teller; Nan Duskin; Rich's; Joske's, Houston; I. Magnin. Earrings by Trifari. Gloves by Grandoe: Bonwit Teller. Hudson stockings. The hottest pink in town, right: traced with cool silvery leaves . . . a wide-hemmed long dress and little ruffle-rimmed jacket. Designed by Balmain in silk brocade; exclusively at Elizabeth Arden. Earrings by Schreiner; necklace by Albert Weiss. All at Elizabeth Arden. Ring by Marvella.

DAVID BAILEY

# nights

## SUNBURST PAISLEY, SILVER-TRACED PINK

# BRIGHT NIGHTS — FLOWERS AND BUTTERFLIES AND BANDS OF WHITE MINK

Floating flowers, left: Ophelia with a happy ending—flower-drenched pink silk chiffon drifting down from a high smocked bodice with tiny puffed sleeves. By Hanae Mori. Bergdorf Goodman; I. Magnin. Earrings by Robert Originals: Bergdorf Goodman. Beautiful blue for eyes, left: frosty Ultra-Bleu, one of the new Ultra-Patina Eyeshadows . . . for lips, Moulin Mauve, from the new series of Ultracreme Lip Makeups called The Delicate Dresdens. Both, recent additions to Revlon's famous Ultima II. Bright butterfly, near right: a glistening little shirt-jump, fiery red lamé splashed with big bold butterflies, the culotte skirt cut short. By Hanae Mori. About $215. At Bergdorf Goodman; I. Magnin. Earrings by Robert Originals: Bergdorf Goodman. Hudson stockings. Evins shoes, made to order at I. Miller. Coiffure by Ara Gallant, with Tovar-Tresses hairpieces. Night pink and white mink, far right: a wool evening dress starting with a high funnel collar, curving on to the floor, the sleeves and hem circled with snow-white mink. Wool mark dress by Jacques Tiffeau for Tiffeau & Busch, of coachman cloth by Worumbo. "Jasmine," Emba white mink. Saks Fifth Avenue; Robert Originals earrings. Coiffure: Suga of Kenneth.

DAVID BAILEY

The crash of velvet, left: it's cymbalic when clear lacquer colours meet on a printed silk velvet evening dress. By Hanae Mori. At Bergdorf Goodman; I. Magnin. Sheldena earrings. Earrings used as hair ornaments, by Pakula. The coiffure: Ara Gallant, with Tovar-Tresses hairpieces. Short flight of red crêpe, right, with a butterfly that moves when you do. By Hanae Mori. Bergdorf Goodman; Julie's, Detroit; I. Magnin. Jane Bolles earrings. Stockings by Hudson: Bergdorf Goodman. Coiffure: Hugh Harrison; Cleopatra wig. Shoes, this page, by Evins, to order: I. Miller. Le smoking, on fire, opposite left: in vivid printed silk velvet with matching silk shirt. By Hanae Mori. Bergdorf Goodman; I. Magnin. Charles Elkaim jewellery. Stockings, Bewitching: Bergdorf Goodman. Andrew Geller shoes. Coiffure: Hugh Harrison; Cleopatra wig. Smidge of coatdress, opposite right: showing, even so, how the hem swings wide—in red butterfly'd silk velvet. By Hanae Mori. About $245. Bergdorf Goodman; Julie's, Detroit; I. Magnin. The tights by Prestige.

DAVID BAILEY

BRIGHT
NIGHTS – PRINTED VELVET,
BUTTERFLY CRÊPE

Flash fire, left: a little tailored shirtdress—tabbed, hip-pocketed—in fire-flower brocade stopped short above the knee. By Samuel Winston, of acetate, wool, and metallic threads (Royal Woolens fabric). About $245. Earrings by K. J. L. Bracelet by Apex Art. All at Saks Fifth Avenue. Dress: Halle Bros.; Neusteters; Neiman-Marcus. Hair-glow here, due to Roux—with Fanci-full Rinse in a warm brown shade called Ardent Amber. The coiffure by Suga of Kenneth. Whirlwind pleats, near right, above, flying away from a close, sleeved bodice dazzled with paillettes—darkling colours on silk chiffon. By Ken Scott, his own fabric design. In late November at Bergdorf Goodman; Rich's. Earrings by K. J. L., at Bergdorf Goodman. The ring by Jules Van Rouge. Coiffure by Ara Gallant, with Tovar-Tresses hairpieces. Pretty-ankle dress, near right, below: multi-colours circling in on black cut velvet—the small bodice sashed in black satin, the high dirndl extended to the ankle-bone. Dress by Bill Blass for Maurice Rentner, of Staron silk. At Saks Fifth Avenue; Hutzler's; Rich's. Coiffure: Joseph of David Crespin. Shimmer and glimmer plaid, far right, for a sequined T-dress. Wear it short over shimmery legs—you're golden. By Adri, of sequins on organza. At Splendiferous; Rich's; Shillito's; Sakowitz. Earrings (two pairs have been used): Abbe Creations. Andrew Geller shoes. E. Ring shoe ornaments. Coiffure: Hugh Harrison.



DAVID BAILEY







# BRIGHT NIGHTS –

FLASHING COLOURS,
FLASHING LIGHTS



Mink goes to blazers, left, for theatre evenings, *le petit souper en ville*—red-dyed mink single-breasted blazer, worn with a white mink skirt, deep-pleated in front. By Laurence Kaye. Skirt of "Jasmine," Emba white mink. At J. W. Robinson; Holt Renfrew of Canada. Earrings by Schreiner. Bogus pearl ropes by Richelieu. Both at Bloomingdale's. Bracelets by K. J. L. Chinchilla radiates at night, right: the most luxurious of fur capes, with zippered arm slits, and skins beaming out from the centre like sun rays. By Ritter Bros., of Empress chinchilla. At G. Fox; Rich's; Chas. A. Stevens. Apex Art earrings. Robert Originals bracelet. Belt used as hair ornament, by Abbe Creations. Rings by Napier, K. J. L., and Sheldena. Coiffure by Ara Gallant, with Marshall Imports hairpieces. On both pages: pantie stockings by Hudson. Sleek shining hair, tops on every woman's beauty list . . . and Toni has come up with a quick simple way of getting it: Shampoo-easy Haircoloring, that gives hair precise colouring along with an extra bonus: a cream conditioner to give hair all the help with health it deserves—a happening with every one of the fourteen light-to-dark Shampoo-easy Haircoloring shades.

# BRIGHT NIGHTS –
## RED MINK BLAZER, SUNBURST CHINCHILLA

DAVID BAILEY

PENATI

DAVID BAILEY

# BRIGHT NIGHTS — SHIMMERY GLIMMERY GOLDEN LIGHTS

The jibba takes a dip, far left: gold-striped white silk fringed with golden beads—the hem starts at the knee in front, dips to the floor in a point at the back, baring legs and a bright pink lining. By Sarmi, of Taroni fabric. At Bonwit Teller; Nan Duskin; I. Magnin. Stacked golden necklace by Jules Van Rouge. Golden slippers, to order, by Evins. Coiffure: Ara Gallant; Tovar-Tresses hairpieces. The golden trench coat, near left: a delicious little basketweave coat that covers a matching narrow dress. By Harold Levine; Jeri fabric of Celanese acetate and nylon. At Lord & Taylor; Battelstein's. Jewelled rope by K.J.L. Beads by Les Bernard. Andrew Geller shoes. Coiffure: Suga of Kenneth. Wearing the rainbow, above: a heavenly little rainbow-lamé dinner dress with jewelled, tabbed neckline, squared armholes. By Christian Dior-New York. Saks Fifth Avenue; Harzfeld's. Hattie Carnegie earrings. Coif : Pino of Imo and Rosalba. Bright swipes of colour, right, streaking around a black brocade coat that widens away from a snug high belt; worn over a dress to match. By Gustave Tassell, of Staron brocade. At Evelyn Byrnes; Rich's; Joske's, Houston; I. Magnin. Apex Art dog collar. Coiffure by Ara Gallant; Marshall Imports hairpieces. Stockings this page: Bewitching.



# ART BLOOM

As few as ten years ago southern California was an intellectual desert. In spite of the density of population and with the exception of a few oases of limited activity, it remains so today. Los Angeles can hardly be considered a Mecca for scholars; although it does not lack institutions of learning, few, if any, can be labelled great. In the absence of an academic climate of consequence in art history, a vacuous pedanticism has flourished in this region as a surrogate for a palpable sense of art. Southern California has not, for example, one scholar in the field of art of the order of Meyer Schapiro or Robert Goldwater, men who are eminent in their respective historical disciplines but who possess as well a vivacity of mind that reaches out to encompass a notable understanding of contemporary art.

Until recently, southern California art museums operated without any viewpoint or scholarship of consequence; hence, museum activity was tangential to the real issues at stake and had little direct bearing on changing the situation. With rare exception public collections of art —of whatever period—were wretched beyond belief and, relatively speaking, remain so to this day in spite of the burgeoning activity of private collectors. No institution in Los Angeles, nor any of the men who held the reins of local power had enough insight, determination, or vitality to bring to bear the kind of pressure needed to create an environment in which art could flourish as a living and vital cultural entity. In short, a decade ago Los Angeles lacked every necessary link to shape an art life of its own; and despite subsequent changes of import, the general cultural deficiencies in the community continue.

Given this background and the present situation, the blossoming of the Los Angeles area as a centre of modern art during the past decade seems nothing short of miraculous. The impetus that shaped this en-



EDWARD
KIENHOLZ



BILLY AL
BENGSTON

PETER
VOULKOS



# IN CALIFORNIA THESE PAINTERS AND SCULPTORS WORK IN A FRESH, STRONG, INFLUENTIAL ART CLUSTER

## BY JOHN COPLANS

VOGUE, November 1, 1967

DENNIS HOPPER





CRAIG KAUFFMAN



RON DAVIS

JOHN McCRACKEN

# ART BLOOM

vironment and made art a live, active, and manifest part of the southern California scene was the spontaneous endeavour of a small group of young painters and sculptors who shared three basic impulses. They were driven by a compulsive search for quality in their own work, by an internal pressure toward resolving issues which in their eyes were crucial, and by an insistent demand to see first hand the important art of the time.

Reinforcement came from a few non-academic men of insight who allied themselves with the ambition and vision generated by these artists. The artists supplied the motive force to produce a sudden eminence of West Coast art. What followed—the series of brilliant exhibitions organized by Walter Hopps at the Pasadena Art Museum, the high quality of critical writing sought after and published in *Artforum* under Philip Leider, the formation of many collections of modern art, and the pace-setting quality of the Ferus Gallery under the directorship of Irving Blum—all would have been inconceivable without this stimulus of direct encounter with an ambitious art in the making.

As has often been said, there is a completely unpredictable quality to art: It is impossible to foresee under what circumstances it will arise, take shape, or flourish. In Los Angeles before the mid-fifties the situation seemed hopeless, for there was no living tradition upon which young artists could build. It was a rootless, amorphous environment

DENNIS HOPPER

VOGUE, November 1, 1967

into which Peter Voulkos ventured from Montana in 1954. Well known as a ceramist, Voulkos captured the imagination of a number of younger Los Angeles artists, in particular Billy Al Bengston, Kenneth Price, and John Mason. There ensued an intense involvement in ceramics among this group which produced over the next few years a brilliant body of work. Voulkos's explosive energy and extraordinary mastery of ceramics not only fed through to his younger associates but produced a far-reaching revolution within the ceramic medium. The outstanding quality of the work produced during those years aroused the interest of other artists in the area and provided a badly needed focal point to draw together those younger artists seeking a vigorous pathway into art.

Although Voulkos, Price, and Mason rapidly moved out of ceramics into sculpture, and though Bengston became a painter, it is to the ceramic movement that the germinal elements of all these artists' maturer styles can be traced. Leaving Los Angeles in 1958 for the San Francisco Bay district, Voulkos switched to a free and expressive use of cast bronze and began a series of monumental bronze sculptures. He has never completely dropped his interest (Continued on page 232)

LARRY BELL




ROBERT IRWIN





DAVID BAILEY



# NEW FLINGS IN FUR

## *the chinchilla wrap-ins*

Taking it all lightly—two soft little shapes, blithe and new, in a silvery blur of chinchilla. Long-jacket length, left, sloped out trimly from small neat shoulders—a great chinchilla shape for day or evening. The collar, a soft wide band around the throat, stands up and curves in a far-sided wrap. Coat by Fredrica, of Aurora chinchilla. At Halle Bros.; Hudson's; I. Magnin. Glitter pyjamas by Dynasty. About $125. Earrings by Robert Originals. Both at Altman's. Necklace by Albert Weiss. Sandals made to order by Bernardo. Brisk little overcoat, above: chinchilla—narrow all the way with a notched collar, deep flapped pockets, a row of glittery buttons. Belted with a chain of jewels. Coat by Ben Kahn, of Empress chinchilla. At Gidding-Jenny; I. Magnin. Earrings and belt by Schreiner. Hanes stockings, at Henri Bendel. Charles Jourdan shoes, at Altman's. Coiffures on both pages, by Pino of Imo and Rosalba arranged with hairpieces by Rosalba.

THE NEW FLING FOR
*white mink*



In the new drift of pale furs, two white mink standouts—a dress and cape, a coat. For big little winter evenings, a white mink dress, opposite: strapless with an Empire waist, a wide belled-out skirt. The cape for cover—elbow-length, with a pretty little pointed collar. Costume, designed by Jean Louis. At Gunther Jaeckel Furs, Bonwit Teller: Sakowitz: I. Magnin. Earrings by Apex Art. Gloves by Kislav. Shoes by Julianelli. Dreamy coat, right, of white mink to wear now day or evening for the spunkiest, snowiest flattery. Double-breasted with small collar, a white leather belt and bow. At Gunther Jaeckel Furs, Bonwit Teller. Bracelets by K. J. L. at Bonwit Teller. Earrings by Jane Bolles. Both white minks by Biegeleisen & Schour, of "Jasmine," Emba white mink. Beautiful Bryans stockings, both pages, at Bonwit Teller. Coiffures by Suga of Kenneth.





Little white lambs—roaring with news ...flocking to enchanting new shapes. The zip, opposite, a coat of white karakul lamb with a high smoke-stack collar, snug on the shoulders, flared out at the hem. A big zipper all the way down the front, two more zippers on the big low pockets. By Alixandre. At Swanson's; I. Magnin. Napier earrings, Lord & Taylor. Evins boots, to order at I. Miller. Coiffure by Pino of Imo and Rosalba. The belt, upper left, snug and swash on a fitted coat of white karakul lamb with a rounded collar, a rippling flare. Buttons hidden under a fly front, a large brass buckle. An Emeric Partos design, made to order at Bergdorf Goodman. Gloves by Crescendoe-Superb, at Lord & Taylor. Coiffure by Suga of Kenneth. The bush, lower left, a completely new thought in fur—white karakul lamb tailored like a safari jacket with four flapped pockets, pointed collar, brass buttons. By Chambers Sherwin. Bloomingdale's; Rich's; L. S. Ayres; Swanson's; Joseph Magnin. Canterbury belt. Kislav gloves, at Best & Co. Suga of Kenneth coiffure. Coats, both pages, of Swakara lamb from South West Africa.

DAVID BAILEY

NEW FLING FOR

*the lambs that roared*





NEW FLINGS FOR

# *belted fisher and mink*

Belle-sauvage fisher, left, a great glossy, luxurious fluff of fur lashed close to the waist with a wide leather belt. The skins are worked vertically with a generous roll to the collar, easy set-in sleeves. The Minerva Collection at L. L. Berger; Evans, Chicago; H. Leibes, San Francisco. Belt by Calderon, at Bloomingdale's. Big-zipper mink, right, that shapes up as a dashing, this-minute way to look. Small ring collar, narrow sleeves, skins worked round and round. By Georges Kaplan, of GLMA natural dark ranch mink. Belt by Calderon, at Best & Co. Crescendoe-Superb gloves designed by Sant' Angelo. Thigh-high suède boots, both pages, by Evins, made to order at I. Miller. Suga of Kenneth coiffures.



HORST

# SKI LIVELY

Action-packed fashion for the snow country



WILLIAM KLEIN

Ski season coming up, coming on strong with crack new ski clothes—bright or black, sleek or flurry—to speed along the great white way. Eager skier, start here—the going's great on these six quick pages.... Jolly green ski cape, left: a fluffy fur cover of green-dyed Majorcan lamb—zipped and hooded—with lean green over-the-boot pants. Cape by Ben Kahn. I. Magnin; Creed's of Toronto. Ernst Engel pants, of wool, nylon, and spandex. About $55. Bloomingdale's; Wanamaker's, Phila.; Hudson's. Marietta Larson cap. Kayser mittens. Battani boots, to order. Hardware hits the slopes, below, on a small black ski jacket, buckling it with buckle-boot buckles, close over slim black pants. Turnout by Emmanuelle Khanh for Skidress-Chaparral. Boots by Le Petit Matelot. Skiba suit, below right: slick and snug as a wet-suit to slice the wind, in lacquery black plaided red through the torso. By Galitzine, of acetate and nylon (Bucol fabric). Cébé goggles. The gloves, this page, by Gamet.



# SKI LIVELY

Fly-boy suit, near left, to wing it on skis—flurry yellow fake-fur top, straight-legged pants...lots of zip and zap, a furry Lindbergh cap. By Michèle Rosier for V. de V. La Bagagerie bag: Bloomingdale's. To ski or after-ski, far left: a white jacket-rabbit with black-dyed zorino sleeves, cutting it close over a black jumpsuit; with black-dyed nutria mittens. All by Mr. Fred for Fur & Sport. Ski jacket, of French rabbit, at Abercrombie & Fitch; Joseph Magnin. Halston hat, to order: Bergdorf Goodman. Ski jump, near right: in black front-buttoned over a white ribbed turtleneck. White Stag jumpsuit, of wool, nylon, and spandex. About $65. Altman's; Marshall Field; Frederick & Nelson. The ski goggles by Vision Unlimited. Racing form, far right. On the left, a navy leotard zipped over tights-tight navy pants. Leotard about $75; pants about $70. Both of wool, nylon, and spandex. Abercrombie & Fitch; Hudson's. Navy mittens by Kayser. On the right, a slick royal-blue zip-suit like a mechanic's, white-striped at the neck and wrist. Of wool, nylon, and Lycra (Laurent-Sportiss fabric). About $175. Abercrombie & Fitch. Turnouts by Ernst Engel. Henry Ours boots. Helmets this page: Abercrombie & Fitch. Hansen white mittens: Stern Brothers.



WILLIAM KLEIN





# SKI LIVELY

You can be sure when it's Pucci, right, that it's smashing *and* skiable—here, one of the ski-master's vivid new anoraks in yellow-pink-and-taupe printed black velvet with zip and a snap-on hood. Saks Fifth Avenue; Neiman-Marcus. Chrome-yellow mittens by Kayser. The professionals, above: one fireball-red, one yellow, leather-patched ankles on both—a racing suit built like a streak of lightning. By Head Ski & Sportswear. of nylon, wool, and Lycra. To order: Abercrombie & Fitch; Nordstrom Best. V. de V. goggles. Mini-jump, near left: leggy little romp in a pink-and-white northern-lights wool knit with mittens and over-the-knee spats to match. By Jean Knox for P&M. Jumpsuit, $95; mittens $6; spats $10. At Saks Fifth Avenue, New York. Weight-watcher's windbreak, far left, for those who travel light—puckered white zipped from a hipband. Of nylon, Orlon, and Lycra. By Jantzen. About $50. At Nordstrom Best. Mittens by Hansen, at Stern Brothers. Halston hat, muffle, made to order: Bergdorf Goodman. The ski poles all pages, by La Hutte; coiffures by Carita.

WILLIAM KLEIN



BEAUTY
*bulletin*

# THE NEWS AT THE TOP



At every hairdressing salon worth its fashion salt, there's an exploration on: how does the client look, en tendril? (All but the most lacquered of Kenneth's clients have had their hairline-hair tweaked with the tip of a rattail comb —if wisps suit, wisps are cut in.)

**WISPS IN PARIS.**
Left: Some hair pulls back, some is drawn forward, cut, curled, deliciously tangled. This is the baby head devised for Veruschka by Carita in Paris. Even the topknot gets a tendril, as does the nape. . . .

**INNER-GLOW MAKEUP— SURROUNDED BY OUTSIZE WISPS**
Right: No better definition of what the new curl is: it's a collection of wisps, magnified. No better description of what makeup is up to in this new era of the romantic: softness, a breath of colour, a little well-placed polish. Here it's done with Transparencies, Estée Lauder's new wrap-up of a look, with new liquid translucent powder base; delicate brushes of colour; and—are you ready for it?— the faintest haze of mint-green powder polish. All kinds of delicacies go on around the eyes. Grey cake shadow to contour; pink to blush; beige-yellow to enlight. Charming jade-y cases encase things that go in handbags— it's something Estée Lauder thought up very seasonably. Details of Capucci dress: this issue's cover notes. Hair: dressed in Paris by Carita.

## TENDRILS, WISPS, NOT A HARD LINE ANYWHERE





# BEAUTY
*bulletin*

# STRAIGHTNESS GLORIFIED BY A NEW TWIST



See all this? Don't miss the point: when straight hair's bent on the new glory trail, it wears a noticeable parting. Parted somewhere —near the hairline, across the back, but never in the usual straight and narrow path—each of these coiffures from Paris and New York.

**STRAIGHTNESS WITH A BLUNT-CUT TWIST.** Top of page—combed, cut, polished by Ara Gallant: straight hair pulled to one side, parted diagonally at back, rolled across a straight tassel of synthetic hair. (The latter is of Celanese by David & David.)

**STRAIGHT HAIR—PIECED AND PARTED.** Left, straight-combed fall bound at top with a thick twist of hairpiece. What's new is this: Carita (who turned out this look in Paris) fished thick tendrils of hair from hairline alongside temples, pulled these forward, shortened same with her trusty curling iron.

**STRAIGHT HAIR AND THE NEW SUPER-GUICHE.** Worn at right by young Anne Tysen, the youngest, most super look around. Her long brown hair is clubbed at back, wound with strands of itself—and a pair of independent guiches go forward thickly. As combed by Marc Sinclaire of Joyce Christopher, the look works smashingly. Works with this girl's rosy-tawny complexion; her bright brown eyes. Goes along fully in the spirit of her clothes—the snappy, chain-hitched accessories she lugs around; her thin-rimmed amber-lensed specs (sidepieces of which sneak under the guiche, then go on over the ear). Shirtwaist of Dacron and cotton (Cohama fabric). By Melba Hobson for Tannerway; $17 at Lord & Taylor.

PENN

ALEXIS WALDECK





PENN

**SIDE-SWUNG HAIR, TIED AND TENDRILLED.** Above, the polished head, as smooth and small as you could ask. But severe? Not at all, not a bit of it. Tendrils, a flip, a bow handle that detail. Carita combed it in Paris for this shot of Dior's black satin dinner suit, the chiffon shirt of which is only breathtaking.

**HAIR HELD ASIDE FOR NEW GLORIES.** Right, terribly simple way to get some powerful points across. Such as: how satisfying it is to wear a diamond and aquamarine swan on one's ear. And how new it is to be inside this eye makeup. New pattern, for one thing (pale blue shadow blended above and *below* the eye). New wherewithal, for another thing. It's all done with Geminesse, to which beauty concept (moisture's the theme, remember?) Max Factor was bound to add cosmetics for eyes. Liners, mascaras, eye shadows, brow makeups—but each with some slight difference, some effort at an interesting improvement. (For example, there's a liquid eye makeup fixative to act as accessory to the basics.) Gil of Max Factor came forth with the idea for the soft "lens" of eye shadow. Aldo Cipullo of Tiffany's designed the glorious swans for ears—the swan's head, cradled at the lobe.

# HAIR PULLED TO THE SIDE, HELD TO THE SIDE



BERT STERN







HORST

# THE VENICE – PARIS DASH

## FROM THEIR PALAZZO ON THE GRAND CANAL TO THEIR APARTMENT ON THE LEFT BANK, CONTE AND CONTESSA BRANDOLINI D'ADDA CARRY BRILLIANCE, ART, AND LIFE

DAVID BAILEY

Conte and Contessa Brandolini d'Adda centre the fixed foot of their lives in the family palazzo in Venice, but their sweep is international. Where the arts, the life, the best of music flourish, the Brandolinis bring their own flourish, a special balance of vitality and informed taste and flair. They bring, too, a dash of Venice: an untrammelled sense of light, opulence, brio.

*Opposite:* The Brandolinis on their terrace overlooking the Grand Canal, surrounded by flowers to be arranged for a dinner before a Venetian ball. *Above*: Contessa Brandolini, vivid, *vivace*, with whipped blond hair, in the Brandolinis' Paris apartment with two 1795 portraits of Venetian gondoliers. On the next two pages, more views of this Italian-accented Paris apartment.



# THE VENICE–PARIS DASH

The Brandolinis' Paris apartment contains a Venetian exuberance within a classic, seventeenth-century French building in a Left Bank courtyard.

*Left:* The salon with two magnificent Louis XIV Boulle armoires, one black and gold, one gold and black, flanking a painting by the seventeenth-century Italian Giovanni Ghisolfi. On the table behind one of a pair of seventeenth-century Italian stools, a painting by Graham Sutherland. terra-cotta busts of two of the Brandolinis' four sons.
*Above:* Contessa Brandolini in her bedroom, her hand resting on a seventeenth-century cut-out of a Dutch boy. Behind her, a sepia wash drawing by Victor Hugo.
*Right, from top to bottom:* In the Contessa's bedroom, screens hung with drawings by, among others, Piranesi, Bibiena, and Ruskin; a Louis XV bed covered in the same glowing, embroidered silk as the screens. In the hall, a fresco of flowers from an old house in Genoa: landscape for a seventeenth-century Italian wooden camel. In the Conte's sitting room, walled and hung in blue-and-cream striped silk, a splurge of books, cushions, paintings. In the kitchen, walls and floors of Italian tiles; on the cabinets, a parade of ceramic eggs and fruits.

HORST

# VOGUE'S OWN BOUTIQUE

OF SUGGESTIONS, FINDS, AND OBSERVATIONS

## *Look at Liza in her black and white moods.*



***Because Liza Minnelli*** is one of today's romantics—a star whose shyness can't help but show—whose bold-foot-forwardness masks the most exquisite reserve. Liza is irresistible. Especially in her black and whites found in boutiques here and there. . . . Like the lace rimmed black velvet (left), prettier still buoyed up with a puff of white petticoats. Dress $50, from Robert Leader, 146 E. 54th St. . . . Or the little black wool (below) fluted with white silk organdie, found in a London boutique. . . .





***It was in St. Tropez*** that Liza saw her white sateen mini-jupe and jacket (right). The jacket cut short to show a touch below the waist—the skirt cut low enough to do the same. It's from "Le Café des Arts" boutique. . . .

COIFFURES BY MAURY OF KENNETH SALON



***It was in Paris*** that Liza tripped into her black velvet tunic crusted with pie-frills of white eyelet (left). It was right there waiting for her in the Bazar Princesse boutique that's part of Castel's. . . . Liza plops on a Halston black velvet pancake hat to top it all off. . . .

***And it was in New York*** that Liza started on mink. One day she stopped in Bonwit Teller. And now she's a two mink girl—with the white one in the closet and (right) a close nippy little mini-coat of luscious black worn right here. Liza's typical touch—after all you can't be too serious with mink—is to wear it with Mary Quant's black felt fedora. . . . Now. What Liza's up to when she's not being black and white . . . she's the bubbles in the current Albert Finney film, *Charlie Bubbles*. And she'll be—in person—at the Hollywood Palace in November, again in December. . . .

ALEXIS WALDECK



***More on next page***

# VOGUE'S OWN BOUTIQUE *Continued*

## *There's just no place like home....*



***If it were really like this at the Villellas'*** life would be some stuffy. But The New York City Ballet's premier dancer, Edward Villella, and his wife Janet (and Ruby), can't resist striking a pose noble . . . Actually life at home in the Victorian era townhouse is more in the mood of Janet's popcorn knit from Parapher-nalia, if you see what we mean. . . .

### *The London report*

••• "One of the big subjects here—The Flower People." . . . "The people who make bells for your pet cats and your pet budgerigar don't know what hit them—suddenly this big demand for bells—they probably think the country's gone cat and bird mad—they're having a harvest!" . . . "And a boy I saw in the country—in his Rajah-cum-Mao jacket of grey flannel and under it—in the same shape, an India-print cotton shirt—not printy, more patterned and thin, Great, Great!"



WILLOUGHBY



***Even if it's still in wraps,*** a house is home. . . . In Bel Air Sonny and Chér (above left) rattle around in their new manse. Grand it is, but they're still our Sonny & Chér wearing their breezy Chér-designed togs. . . . In New York the urbane Ahmet Erteguns (above right) face it all from the curling staircase of their almost finished townhouse. Mica, serene as usual in an entertaining shirt of Paisley brushed silk. From Henri Bendel. . . .

JACK ROBINSON



***It's as big as a house—*** the huge poofy, plumpy, ploppy-down sofa covered in red and pink geranium print linen that Denning and Fourcade found for Mrs. David Naylor-Leyland (above), and her Palm Beach house. . . . ***Antonia's house nestles near the Seine*** (right), covered with ivy outside, luxuri-ously intimate, filled with exotic green monkeys inside—a natural setting for the wildly romantic clothes Antonia now designs, sells like mad to Paris boutiques—like these saffron side-striped grey Zouave pantaloons, white satin shirt. Together $130 at "Vog," 34 Rue Tronchet. . . .




how to mix
how to serve
43 perfect
drinks

# HOW TO MIX

**At last! A new drink recipe guide especially written to help any woman become the best mixer in her crowd. The what, why, and how for improving most drinks, too!**

Up until recently, at-home drink mixing has always been dubbed a "man's job." This, despite the fact that too many men, in an attempt to be "generous," have a heavy hand when it comes to pouring liquor. Nothing, but nothing, ruins a mixed drink faster. Even a highball. On the other hand, who's a natural-born drink mixer? *You* are! All it takes is the same care in measuring you use every day in the kitchen. All you need is a jigger (measuring glass) and this guide. Mix a few; be a genius on the first try!

*Incoming big city shapes: Easy, swinging basic coat and dress; the dashing wider coat; the cropped-jacket suit. By Louis Clausen for P.R.L.*

**First, learn this one secret of the pros!** This guide shows you how to mix drinks made with all the popular liquors: Bourbon, Scotch, gin, vodka, rum, Southern Comfort. One of these liquors forms the *base* of most drinks. Although other ingredients are added, the taste of this basic liquor *still* comes through. So, to improve a drink, just do what the experts do. They simply *switch* the base liquor to one that has a more pleasing taste. An excellent example is the use of Southern Comfort to vastly improve your Manhattans, Sours, Old-Fashioneds, Collinses, etc. The secret, of course, is in the flavor of Southern Comfort itself. It tastes *good* right out of the bottle. That's why it adds a deliciousness to your mixed drinks that *no* other basic liquor *can*.
Try it; prove it to yourself!




## What is Southern Comfort?

It's a *special* kind of basic liquor.
In the days of old New Orleans, one talented gentleman was disturbed by the taste of even the finest whiskeys of his day. So he combined rare and delicious ingredients to create a superb, unusually smooth liquor. Thus Southern Comfort was born! Its formula is still a family secret — its delicious taste still unmatched by any other liquor. Try a bottle. See how it improves mixed drinks, how good it is straight or in a highball. One of the most popular ways to enjoy it is on-the-rocks: Pour a jiggerful over cracked ice in a short glass . . . and add a twist of lemon peel.



*After-dark wiles: Satin pleated to catch lights and glances in motion. By Edie Gladstone for Deebs.*

## make this simple taste test and you'll learn how to improve most drinks:



**You'll have fun doing this!** And, while you're at it, you'll be learning one of the real secrets of making a far better drink. First, fill two short glasses with *cracked* ice. Pour a jigger of Bourbon or Scotch into one. Sip it. Now do the same with Southern Comfort. Sip *it*, and you've found a completely different basic liquor — one that actually tastes *good* with *nothing* added! No wonder so many experts use it instead of the conventional whiskey called for in many recipes. They've found this "switch" improves most drinks tremendously. Try it in *your* favorite drink. Like Manhattans? Make both recipes below. Compare them. One sip will convince you!



### *ordinary* MANHATTAN

1 jigger (1½ oz.) Bourbon or rye
½ oz. sweet vermouth
Dash of Angostura bitters (optional)

*Stir with cracked ice and strain into cocktail glass. Serve with a cherry. Now learn the experts' secret. Just use the recipe at right. You'll see how this simple switch in basic liquor improves this famous drink tremendously.*

### *improved* MANHATTAN

1 jigger (1½ oz.) Southern Comfort
½ oz. **dry** vermouth
Dash of Angostura bitters (optional)

*Mix it like the regular recipe. But you'll enjoy it much more. Just taste it. You'll agree the improvement in flavor is really remarkable.*

***The Comfort* Manhattan***
***As served in The Mayflower Hotel's Town & Country Room, Washington, D.C.***

**Southern Comfort®*

# Easy-to-mix popular drinks: The secret of having time to mix with friends



## DRY MARTINI

4 parts gin or vodka
1 part dry vermouth

*Stir with cracked ice; strain into chilled glass. Add green olive or twist of lemon peel.*

For a Gibson, use 5 parts gin to 1 part vermouth. Serve with pearl onion.



## COLD TODDY

¼ tspn. sugar • 1 oz. water
2 oz. Scotch or Bourbon

*Stir sugar with water in an Old-Fashioned glass. Add ice cubes; pour in liquor. Serve with a twist of lemon peel.*

Give your toddy a full body! Use Southern Comfort instead of your usual whiskey.

## DAIQUIRI

Juice ½ lime or ¼ lemon • 1 tspn. sugar
1 jigger (1½ oz.) light rum

*Shake with cracked ice until the shaker frosts. Strain into cocktail glass. (New idea! Make drink in blender; add banana or half dozen fresh strawberries.)*

To give your Daiquiri a new accent, use Southern Comfort instead of rum, only ½ tspn. sugar.



## ROB ROY

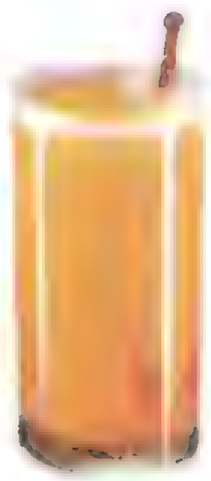
1 jigger (1½ oz.) Scotch
½ jigger (¾ oz.) sweet vermouth
Dash Angostura bitters

*Stir with cracked ice. Strain into cocktail glass; add twist of lemon peel. (This is often called a "Scotch Manhattan.")*

## MARGARITA

1 jigger (1½ oz.) white Cuervo tequila
½ oz. Triple Sec
1 oz. fresh lime or lemon juice

*Moisten cocktail glass rim with fruit rind; spin rim in salt. Shake ingredients with cracked ice. Strain into glass. Sip drink over salted rim.*



## SCREWDRIVER

1 jigger (1½ oz.) vodka
Orange juice

*Put ice cubes into a 6-oz. glass. Add vodka; fill with orange juice and stir.*

Be a master craftsman! Make a Screwdriver with Southern Comfort instead of vodka.

## GIMLET

4 parts gin or vodka
1 part Rose's sweetened lime juice

*Shake ingredients with cracked ice. Strain into pre-chilled cocktail glass. A delightful distant cousin to the Martini.*



## ordinary SOUR

1 jigger (1½ oz.) Bourbon or rye
½ jigger fresh lemon juice
1 teaspoon sugar

*Shake with cracked ice; strain into glass. Add orange slice on rim of glass and a cherry. Now see how recipe at right greatly improves this drink.*

## the smoother SOUR

1 jigger (1½ oz.) Southern Comfort
⅓ jigger fresh lemon juice
½ teaspoon sugar

*Mix it like the usual recipe. Then taste it. The switch in basic liquor makes it the most delicious sour ever.*

***The Comfort* Sour***
***Tops at Hotel Mark Hopkins, San Francisco***

*Great where the outdoor action is: wind-breaking parka and lean pants, by Ernst Engle.*

## Tips for better drinks

**Don't guess: Measure!** Not even a highball should be "eyeballed." The best drinks are made by exact measurements of the finest ingredients. Basic measures: pony — 1 oz.; jigger — 1½ oz. dash — 4 to 6 drops.

**Shake or stir?** In general, *stir* drinks made with *clear* liquors. *Shake* those with hard-to-blend ingredients like fruit juice. For a "frothy collar," add a tablespoon egg white before shaking.

**Ice is important!** Always use freshly made ice. Change for each round, and don't skimp. Nothing's worse than a lukewarm cold drink. For better drinks, pre-chill glasses by filling with cracked or shaved ice. Let stand; dump ice. Add drink, and serve at once. To frost, put wet glasses in freezer.



***Toast of Antoine's in New Orleans***
***SCARLETT O'HARA***

1 jigger (1½ oz.) Southern Comfort
1 jigger Ocean Spray cranberry juice cocktail
Juice ¼ fresh lime

*Shake with cracked ice and strain into glass. This drink's as intriguing as its namesake.*

**Southern Comfort®*

# Big drinks for leisurely enjoyment: Short ways to mix new tall coolers or long-time favorites



## *MINT JULEP*

4 sprigs fresh mint • 1 tspn. sugar
Dash of water • 2 oz. Bourbon

*Put water in tall glass. Crush mint and sugar in water. Pack cracked ice to top of glass. Pour in whiskey, and stir until the glass frosts.*

For a julep worth a mint in flavor, use Southern Comfort and no sugar.



## *DESERT COOLER*

*At The Desert Inn and Country Club, Las Vegas*

1 jigger (1½ oz.) Southern Comfort
Pineapple-grapefruit juice

*Pack cracked ice in tall glass. Add S. C.; fill with juice. Add orange slice, cherry.*



## *HONOLULU COOLER*

*In Honolulu at Sheraton's Royal Hawaiian Hotel*

1 jigger (1½ oz.) Southern Comfort
Juice ½ lime
Hawaiian pineapple juice

*Pack tall glass with crushed ice. Add lime juice, S. C. Fill with pineapple juice; stir.*

## *Comfort* COLLINS*
## *At Miami Beach's Fontainebleau*

1 jigger (1½ oz.) Southern Comfort
Juice of ¼ lime • 7-UP

*Mix Southern Comfort and lime juice in a tall glass. Add ice cubes; fill with 7-UP. You'll find this Collins is not only the best, but the easiest to mix.*

Tom Collins: Dissolve tspn. sugar in ½ jigger fresh lemon juice. Add ice cubes, 1 jigger gin, sparkling water. Stir.



*Brightest sun look, sporting the tri-colors: Left, Label 4 Juniors by Jantzen; right, by Rose Marie Reid; front, by Brigance for Sinclair.*

## GIN 'N TONIC



Juice, rind ¼ lime
1 jigger (1½ oz.) gin
Schweppes Quinine Water (tonic)

*Squeeze lime over ice cubes in tall glass. Add rind, gin; fill with tonic and stir.*

Skip the gin; enjoy Southern Comfort's talent for tonic.

## RUM 'N COLA



Juice, rind ¼ lime
1 jigger light rum • cola

*Squeeze lime over ice cubes in tall glass. Add rind, rum. Fill with cola; stir.*

Instead of rum, see what a comfort S.C. is to cola.

## LEMON COOLER



*Served in Palm Springs at El Mirador Hotel*

1 jigger (1½ oz.) Southern Comfort
Schweppes Bitter Lemon

*Pour S. C. over ice cubes in a tall glass. Fill with Bitter Lemon; stir.*

## Comfort* OLD-FASHIONED
## Gaslight Club classic in Chicago

Dash Angostura bitters • ½ oz. sparkling water
½ tspn. sugar (optional)
1 jigger (1½ oz.) Southern Comfort

*Stir bitters, sugar, water in glass; add ice cubes, S. C. Top with twist of lemon peel, orange slice, and cherry. Simple? It's superb!*

Regular Old-Fashioned: Stir 1 tspn. sugar with water and bitters, and replace S. C. with Bourbon or rye.

*Southern Comfort®

# Drinks to serve from brunch to nightcaps, welcome a crowd, end a perfect meal

*New intrigue at home:*
*the kilt at ankle length,*
*with cream shirt, velvet jacket.*
*By Victor Joris for Cuddlecoat.*



### BLOODY MARY

2 jiggers tomato juice
⅓ jigger fresh lemon juice
Dash of Worcestershire sauce
1 jigger (1½ oz.) vodka

*Salt and pepper to taste. Shake with cracked ice until chilled, and strain into a 6-oz. glass.*



### COMFORT*, BABY!

1 jigger (1½ oz.) Southern Comfort
2 jiggers cold milk • 1 tspn. sugar

*Put ice cubes into 8-oz. glass. Add sugar and Southern Comfort. Fill with milk and stir. (Optional: Dust with nutmeg.)*



### HOT BUTTERED RUM

Small stick cinnamon • tspn. sugar
Slice lemon peel • pat butter
1 jigger (1½ oz.) Jamaica rum

*Put cinnamon, sugar, lemon peel and rum in mug. Fill with boiling water; float butter on top. Stir. (Leave spoon in glass when pouring hot water.)*

Hot idea! Omit sugar, replace rum with Southern Comfort.

### COMFORT* EGGNOG

1 quart dairy eggnog mix
1 cup (8 oz.) Southern Comfort

*Chill ingredients. Blend in punch bowl by beating; dust with nutmeg. Serves 10 . . . pleases them all with its delicious flavor.*



### GIN RICKEY

1 jigger (1½ oz.) gin
Juice, rind ½ lime
Sparkling water

*Squeeze lime over ice cubes in 8-oz. glass. Add rind, gin; fill with sparkling water; stir.*

To really "rev up" your next rickey, use Southern Comfort instead of gin.

### OPEN HOUSE PUNCH

2½ cups Southern Comfort
2¼ quarts 7-UP
6 oz. fresh lemon juice
One 6-oz. can frozen orange juice
Two 6-oz. cans frozen lemonade

*Chill ingredients. Mix in punch bowl, 7-UP last. Float block of ice or ice cubes; add lemon and orange slices. Serves 25.*



### COMFORT* 'N BOURBON

½ jigger (¾ oz.) Southern Comfort
½ jigger Bourbon
½ jigger water

*Pour liquors over cracked ice in short glass; add water. Stir. Add twist of lemon peel.*

***Smooth favorite at the Ambassador Hotel's Cocoanut Grove, Los Angeles***



*Southern Comfort®

### STINGER

1 jigger brandy
½ jigger white
creme de menthe

*Shake with cracked ice; strain into glass.*

A stinger that's a humdinger.
Use S. C. instead of brandy.

### ALEXANDER

½ oz. fresh cream
¾ oz. creme de cacao
1 jigger Southern Comfort
or gin or brandy

*Shake with cracked ice; strain into glass.*

### ST. LOUIS COCKTAIL

*As served at Stan Musial and Biggie's in St. Louis*

½ peach or apricot
Chilled Southern Comfort

*Put fruit in champagne or sherbet glass; add cracked ice; fill with S. C. Serve with spoon, short straw.*

# how to mix, how to serve 43 perfect drinks




## *Special Offer!*

***Save on this NEW line of Southern Comfort***

# Steamboat Glasses

*New straight-side shape with broad gold lip, just like the latest expensive glasses. Blue and gold decor.*

**A. HIGHBALL GLASS**
Generous size for highballs, other tall favorites. $3.95
**Set of 8 glasses (12-oz. size)**

**B. DOUBLE OLD-FASHIONED**
All-purpose! Highballs, on-the-rocks, coolers. $3.95
**Set of 8 glasses (14-oz. size)**

**C. ON-THE-ROCKS GLASS**
For on-the-rocks, mists, "short" highballs.
**Set of 8 glasses (8-oz. size)**
**PLUS matching 2-oz. Master Measure glass (9 glasses)** $3.95

**D. ON-THE-ROCKS STEM GLASS**
Popular shape for on-the-rocks, "short" drinks. $3.95
**Set of 6 glasses (7-oz. size)**

**E. MASTER MEASURE GLASS**
Versatile single glass enables you to pour all the correct measures. Marked for ½ oz.; ¾ oz. (½ jigger); 1½ oz. (jigger); 2 oz. **sold alone** 50¢

**F. "STEAMBOAT" NAPKINS**
Color-mated to glasses, say "Smooth Sailing." $1.00
**Five packages of 40 each**

**G. TALL COOLER GLASS**
New tall, slender shape for Collinses, coolers. $3.95
**Set of 8 glasses (12½-oz. size)**

***SEND FOR YOURS TODAY!***

*(Print your name and address.) Order items desired by letter and send check or money order to:*

***Dept. 67W***
***Southern Comfort Corp.***
***1220 N. Price Road***
***St. Louis, Mo. 63132***

*Prices include shipping costs.*

*Offer void in Ga., N. H., Pa., Tenn., Texas, and Provinces of Ontario and British Columbia.*

SOUTHERN COMFORT CORP. • 100 PROOF LIQUEUR • ST. LOUIS, MO. 63132

# DISCOVER THE ONLY LIQUOR THAT DOES ALL THIS:

## MAKES MOST MIXED DRINKS TASTE BETTER
## TASTES LIKE A COCKTAIL, WITH NOTHING ADDED
## IS MARVELOUS FOR COOKING, TOO!

Is there any reason why *you*—who can whip up a full-course dinner without a qualm—should go all helpless when it's time to mix drinks? Of course not! Despite all the man-talk, there's no mystery to making superb drinks. Fact is, you can make them better than most males, because *you* know how to measure with care— and that's one secret of drink-mixing. There's another secret: the art of switching "basic" liquors to improve old favorites. An example is the use of Southern Comfort. It makes your Manhattans, Sours, Old-Fashioneds, Collinses, etc., taste better—because Southern Comfort *itself* tastes so good it adds a *deliciousness* no other liquor can. Try it and see. The handy barguide below shows you how easy it is. And for a delightfully different touch in cooking, try one of the recipes at right. You'll be pleased with the results.



***Tastes good right out of the bottle! Try it for yourself . . . straight or on-the-rocks.***

Lots of women just don't like the taste of most liquors. But Southern Comfort is *different.* It tastes wonderful right out of the bottle—straight, or poured over ice with a twist of lemon. Try it yourself. You'll discover why millions prefer Southern Comfort this simple way—and why it makes mixed drinks taste much better, too.

***recipes for better drinks***

The handy new barguide, *How to mix, how to serve 43 perfect drinks*, was specially written to help any woman become the best mixer in her crowd. It has easy recipes for famous drinks made with all the popular basic liquors: Bourbon, Scotch, gin, vodka, rum, Southern Comfort. It even shows you how the experts *improve* many drinks, often simply by "switching" the basic liquor called for in the regular recipe—to one with a more pleasing taste. For instance, like Manhattans? Mix one the regular way; then mix one with Southern Comfort. (Both recipes are in the guide.) Compare them, and see how Southern Comfort's naturally *good* flavor makes a far more delicious drink. This barguide makes drink-mixing so easy you'll be amazed at your own talents. Your copy *should* be bound in with this page. If it's torn out, write for a free copy to Dept. WG, Southern Comfort Corp., 1220 N. Price Rd., St. Louis, Mo. 63132.

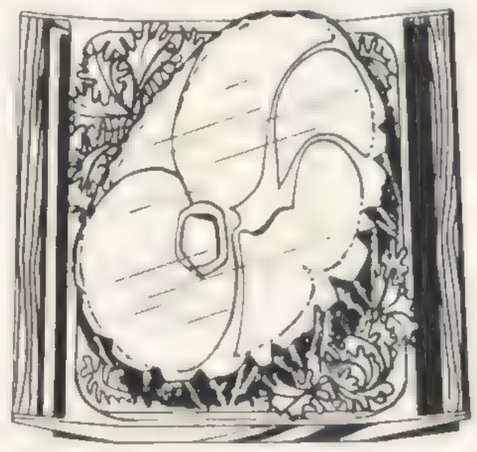
***colorful wall recipe chart***

Keep recipes at hand; add a bright conversation piece! Send for "Great Drinks and Toasts," with 46 recipes, toasts and toasting tales. 22″ x 26″; ready to frame and hang in your home bar. Add 10¢ for handling. Write Dept. TG, at above address.

# *SOUTHERN COMFORT®

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***Southern Ham Steak***
*Combine ½ cup orange marmalade and 1 tblspn. Southern Comfort. Score fat on a ready-to-eat ham steak, 1″ thick. Broil ham about 3 inches from flame until lightly browned. Turn and spread with orange mixture. Continue broiling until hot and bubbly. Serves 4.*



***Scarlett O'Hara Mold***
*Heat 1¼ cups bottled cranberry juice; stir in 1 pkg. cherry gelatin until dissolved. Remove from heat. Add ½ cup Southern Comfort, 3 tblspns. lime or lemon juice, ½ cup sugar. Cool until mixture begins to congeal. Fold in 1 cup halved seedless grapes, ½ cup finely chopped celery, 1 cup pitted canned Bing cherries, ½ cup chopped walnuts. Chill until firm in lightly buttered mold.*

***Comfort*Salad Dressing***
*Combine 12 oz. salad oil, 6 oz. vinegar, 2 tspns. salt, 2 tspns. paprika, ½ cup sugar, 3 oz. Southern Comfort, 1 tspn. dry mustard. Mix thoroughly in electric blender or mixer, or with egg beater. Store in refrigerator; shake before using. Delicious with tossed or green salad.*

***Cherries Jubilee***
*In a chafing dish (or over low heat), stir 2 cups canned black Bing cherries, ¾ cup cherry juice from can, and 1 cup white Karo corn syrup, until thoroughly warm. Add 1 cup Southern Comfort and stir. Ignite, and ladle slowly over individual servings of vanilla ice cream. Serves 4 to 6.*



***Southern Comfort Pie***
*Combine 20 buttery round crackers, (like Ritz or Hi Ho crackers), finely rolled, with 1 cup sugar, 1 tspn. baking powder, ½ cup chopped walnuts. Add 2 tblspns. Southern Comfort. Fold in 3 stiffly beaten egg whites. Bake in 8″ pie plate at 350° for 30 minutes. Cool and top with whipped cream blended with Southern Comfort to taste. Garnish with strawberry halves (or other fruit).*

# VOGUE'S DECORATING FINDS AND IDEAS FOR FASHIONS IN LIVING

Here: Scoop decorating news with top Christmas gift snap.
*Right:* The young Mark Hampton's new apartment introduces, to New York, décor by London designer David Hicks; and former museum man Mark Hampton as his New York associate. Expanding the small living room, shown here, open-ended white Plexiglas cube tables, the perspective of the geometric rug showing through. Banker's grey suiting-flannel walls recede softly, while shiny silver leaf screens heighten the window wall of washable white vinyl Roman shade. Louis XVI open armchairs, painted flat white, surprisingly upholstered in bold black-and-white Welsh bedspread cotton, flank luxurious black hopsacking sofas with squashy white cotton cushions. To order through decorators: David Hicks's rug, Harmony Carpets, 979 Third Ave., N. Y. 10022; David Hicks's 20″ cubes, approx. $200 ea., Mark Hampton, 166 E. 63rd St.,

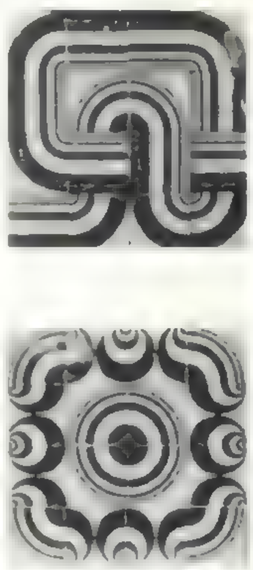


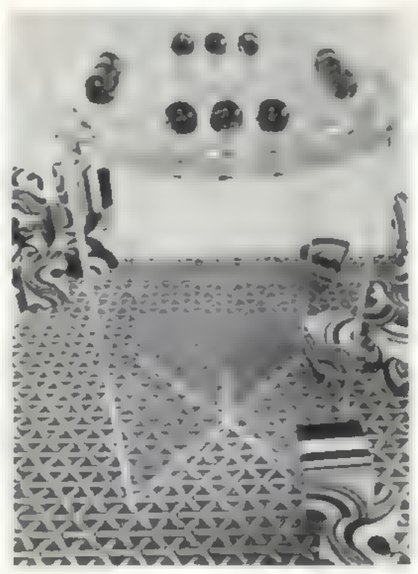
*Left:* Lumia, an electronic instrument, 24″ x 32″, by nuclear physicist Earl Reiback, "paints" hypnotic images in swirling colour and light. Just plug it in. $1,500. Plexiglas cube table, 24″ x 32″, $195. Both, at Laverne Assoc., 979 Third Ave., N. Y. 10022. Velvety wool "Wickerwork" rug through decorators, Patterson, Flynn & Johnson, 50 E. 57th St., N. Y. 10022.



## *The geometric rug... see-through tables... the chair with a difference*

*Below:* Spacemaking for a small dining room, an "invisible" dining table. Of ½″ Plexiglas with ¾″ plate glass top, 36″ x 72″, it seats 8-10. This remarkable design by Roe Kasian seems not to be there at all. $375. His all-Plexiglas moulded chair is springy and sturdy, might pull up anywhere. $295. Both to order from Bloomingdale's, 59th St. at Lexington Ave., N. Y. 10022.

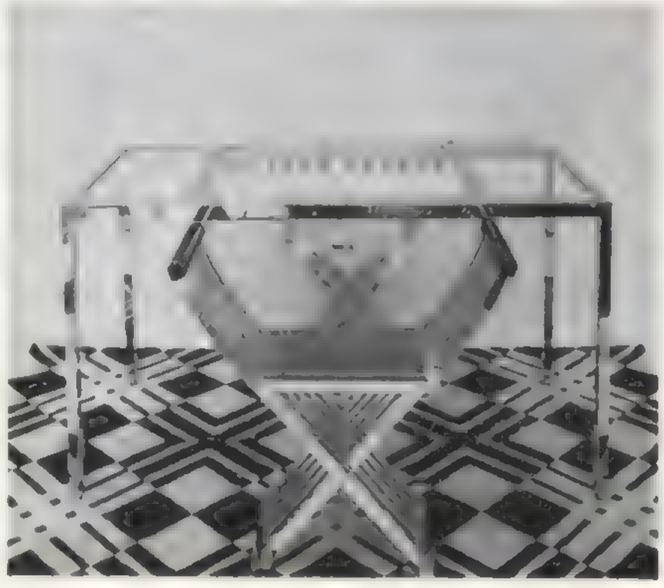




*Above:* Two Games For One: Make 163,840,000,000,000,000,000 designs with shiny black and white paper-covered 3⅛″ cubes. See two at left. Box of 16 Doty blocks, $10.50. Scarabaeus. 223 E. 60th St., N. Y. 10022. Plexiglas chairside-cum-Solitaire table holds the giant marbles on its rim. Reversible top. $175, Belgravia House, 225 E. 57th St., N. Y. 10022. Wool rug by David Hicks. Harmony Carpets, 979 Third Ave., N. Y. 10022.

*Below:* Superb chrome steel and glass library-backgammon table. The glass lifts off the red-white-black leather playing bed. $1,650. Folding steel benches, $390 ea. John Vesey, 969 Third Ave., N. Y. 10021. Smashing wool rug by Tom Isbell, to order, Stark Carpets, 979 Third Ave., N. Y. 10022.
*Bottom, below:* British officer's chair is news with zebra slings. $175. Chrome tubing table plus clips to hold a top, $21. Bronze Ibex, from a James L. Clark sculpture, $1,150 . . . Catalogue, $2. All, Hunting World, 247 E. 50th St., N. Y. 10022.







*Above:* David Hicks's wool rug. Fur pillows: left, natural deerskin, $50; calf in brown or black and white, $60. Right, black opossum, $68, black Borrego, $60. All, through decorators, Harmony Carpets, 979 Third Ave., N. Y. 10022. Luxurious leather Italian trunk-table by designer Moreddi, $242. Scandinavian Sun, 1714 Walnut St., Philadelphia, Pa.

DAVID MASSEY

# *An Apocryphal Diary: Entries Harold Nicolson never wrote*

## *By Paul H. Bonner, Jr.*

EDITOR'S NOTE: *Paul H. Bonner, Jr., wrote this brief parody after reading Harold Nicolson's recent, extremely good book,* The War Years: 1939-1945, *Volume II of Diaries and Letters, edited by Nigel Nicolson. Harold Nicolson, a diplomat, writer, scholar, and, for a time, a Member of Parliament, knew most of the famous, the bright, the aristocratic of his active time. He was long married to Vita Sackville-West, poet and novelist, who made the gardens of their house, Sissinghurst, remarkable.*

DIARY *2nd June, 1940*

We have just been driven into the sea at Dunkirk. It is a terrific defeat. Viti's[1] spirit is magnificent. I drive to London and reach the House just as Winston starts to speak. His spirit is magnificent. I know we shall win, but I do not see how we possibly can. I feel a great sense of elation.

DIARY *18th April, 1941*

I have De Gaulle to dinner at the Muttonchop. He brings his entire shadow cabinet. It appears that someone has told them that the food at the Muttonchop is infinitely better than at Carlton Gardens, where *ces pauvres* lose one chef after another.

De Gaulle is a strange man. He says little, but what he does say is offensive. Yet his sad basset eyes give him an extraordinary air of noble sentiment. He has the most astonishing hands; his fingers all look like thumbs. I must ask Julian about this.[2]

I fear the food is not up to the standards that De Gaulle had wished. I ask him if he ever regrets leaving his native land. He pops a boiled Brussels sprout into his mouth and says, "Souvent."

DIARY *27th July, 1942*

Meet Guy Burgess coming out of the Strangers' Gallery, and he stands me to a drink. We discuss Beaverbrook's agitation for a second front. Burgess can not stand Beaverbrook, but he is very keen about a second front as soon as possible. This is just the kind of talk Winston has been trying to stop; it is bad enough to have to argue with the Russians all the time on this point.

V.S-W. TO H.N.

*16th September, 1942*
*Hissingwood*

Two Germans parachuted out of their bomber right over the south garden last night, but I knew nothing about it until I went out this morning and found all the limes unpleached.

Oh my darling, how my heart cried for you when I thought how you dared to make the pleach and how hard you have worked to finish the job. The parachutists were caught this afternoon. Two blond lower-class boys who said smugly that they had given the branches *Lebensraum!*

H.N. TO V.S-W.

*17th September, 1942*
*4 King's Bench Walk, E. C. 4*

How brave you are, and how like you to speak only of the lime trees when you were in such danger. Do lock the tower doors at night. I told Duff [Cooper] about the lime trees, and he promised to bring it up at the next Cabinet.

DIARY *20th March, 1943*

Georges Dubois[3] comes to see me. He is a very successful French advertising man and a former officer, and he is smartly dressed in civilian clothes with a St.-Cyr tie. He tells me that *au fond* De Gaulle is lovable and warmhearted, and he does not understand why Winston can not see this. I promise to take this up with Winston at the first opportunity.

I see Winston in the Smoking Room at the House, where he is clutching a flagon of port. I tell him about De Gaulle, but he only gets angrier and angrier. Finally, to change the subject, he pushes his cigar case across the table to me and says: "Take one with you."

DIARY *4th October, 1943*

I run into Julian [Huxley] at Frat's, and he tells me about the genetics of the six-toed lioness. He explains that this kind of thing can pass from one generation to the next and that when the elder J. P. Morgan first came to London in the last century it was clear that there was already money in his genes.

DIARY *10th April, 1944*

Sibyl [Colefax] gives a dinner for Lloyd George. The other guests are rather a mixed bag. I sit next to Nancy Astor who has taken to referring to the Prime Minister as Mars Winston. None of us is sure whether this is a reference to the God of War or simply that Nancy is an Uncle Tom at heart. Lloyd George is in an expansive mood and tells me how fond he was of my father. I tell him that my father had similar feelings for him. They knew each other well.

H.N. TO V.S-W.

*20th November, 1944*
*4 King's Bench Walk, E. C. 4*

You were sweet to let me bring the Comte and Comtesse de Paris down for luncheon. They enjoyed it immensely and were very much touched by the armful of lilies you picked for them. It is his favourite flower. He told me that De Gaulle does not sit well with all Frenchmen because he is so junior a general. It seems that when Giraud was told about De Gaulle's committee in London he said: "De Who?"

DIARY *6th May, 1945*

I run across Anthony [Eden] in the lavatory at the Travellers', and he tells me the war is over. I feel a great sense of failure, because it means the end of my interesting diary.

[1] V. Sackville-West, H.N.'s wife.
[2] Julian Huxley, then head of the London Zoo where a six-toed lioness had just been born.
[3] He was De Gaulle's *Chef de Propagande* and was entirely concerned with jamming the BBC.





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# THE ELUSIVE ROMANS:

## *Easy to like, hard to know*

### *By Lanfranco Rasponi*

EDITOR'S NOTE: *Count Lanfranco Rasponi likes to write about the rich and famous, and their lives in various capitals and resorts. His first book,* The International Nomads, *has appeared not only in English but in French, Dutch, and Norwegian. His second book,* The Golden Oasis, *will be published by Putnam's in February. Here, excerpts from his chapter on Rome, where Count Rasponi, born in Florence, has partially settled in.*

The most curious aspect of Rome for the visitor is how few actual Romans he meets. Real Romans are difficult to know; they are indifferent to everything that is not Roman, and little else impresses or interests them. This is also their strength and the reason they have kept basically the same attitude for centuries. Curiously pagan in some of their manifestations and religious in others, they are usually deeply attached to their families and particularly to their mothers. The Roman upper classes dislike making the effort of speaking a foreign language. Several aristocrats continue the old tradition of talking an Italian mixed with a patois that is incomprehensible even to most of their compatriots.

Within a century, the capital has mushroomed but with no definite organized planning. Alberto Moravia has said that no city in the world is more beautiful than old Rome and none more hideous than modern Rome.

Until World War II, Rome had two courts, the Papal one in the Vatican and the Royal one, although the latter was primarily on paper. After the 1929 agreement between the Church and the Italian State, relations between the Papacy and the government became smoother. The Pope accepted the fact that he no longer had territories of his own, and with the establishment of the small Vatican State the black (or Papal) aristocracy became much more relaxed and easy.

The upper classes in Rome received Fascist leaders in their houses, finding them useful. Red tape in Italy, as in other countries, can be cut short by those in power. Many of the Black Shirts, Fascist V.I.P.'s, were uncouth, young, energetic, socially ambitious, and willing to favour those who accepted them socially.

Several women of the nobility took on Fascist executives as lovers. There is the story of the marchesa who slept in black linen sheets. When asked the reason why, she answered: "The black shirts my lover must wear sometimes stain his torso a little, and it is annoying for my maid to know every time I received his visit." The friend said: "But why couldn't he take a shower before lying on the bed?" The marchesa explained: "He never has enough time, he is always rushing in between political appointments. He can never come at night, for he is happily married to the most charming girl."

Rome has the distinction of being the only capital with two diplomatic corps, one accredited to the Republic and the other to the Pope. There are, consequently, two very definite societies, the secular and that of the Vatican.

Because of the absence of divorce in Italy and the enormous difficulties of obtaining a religious annulment, liaisons have always been accepted as inevitable. More than a century ago, Stendhal wrote: "In Rome, not a single member of the congregation, upon beholding the solemn celebration of a marriage before the altar, would dream of imagining this notion of inviolability and eternal vows. And after the first few years, since the husband has no illusions on this score, since indeed the whole matter was settled long ago by tradition and common consent—unless he chances himself to be in love with his own wife, in which case his status in no way differs from that of the more conventional lover in relation to his mistress—then he will most assuredly cease to concern himself with the propriety of his wife's behaviour."

This situation persists, and affairs between married people continue on all levels of society. Now, there is a new development at first difficult to understand: Men and women live together openly without the benefit of marriage, and at times, out of courtesy, the woman is introduced with the man's surname. This happens less frequently with the élite when the woman is married and is proud of the surname of her legitimate husband. In other instances, a woman may be adopted by members of her lover's family so that she can legally have the same surname.

Alfredo Todisco, one of Italy's cleverest contemporary authors, wrote: "The Eternal City . . . socially, it lives improvising evening by evening." He goes on to say that with the exception of the government, the diplomatic corps, and the black aristocracy, people in Rome tend to organize their social engagements at the last minute. He is absolutely right. In other cities, to be invited at the eleventh hour indicates that one is being asked to replace someone who has dropped out. In ninety cases out of a hundred, Roman luncheons or dinners are devised on the spur of the moment. The situation is kept fluid. Since most people know from experience that the most amusing invitation is usually the last, they are careful to hedge, if they are invited well in advance. "I am half engaged," the person usually replies, "but I can let you know definitely in a few days."

A common convenience is to meet for drinks in someone's house and then go to a restaurant, where the men divide the bill. Often all of this is arranged in about two hours. "Combiniamo" is an expression every-

one uses and which means let us combine something. As every engagement must be reconfirmed, another phrase often heard is: "Ci ritelefoniamo (we will telephone each other again)." Since people do not write down their engagements, in those instances when they are invited a few days ahead, they do not show up unless reminded.

Unlike London and Paris, in Rome intellectuals no longer mix in Roman society. Several carry Communist cards and have strong leftist tendencies. Foreigners find it difficult at first to understand the discrepancy between their creeds and the splendour in which some of them live. Luchino Visconti, the gifted director, for instance, has a magnificent house in Rome and a luxurious villa in Ischia, both exquisite and filled with his remarkable art collections. Whenever he entertains, he does so with taste, and yet he is a Communist. The explanation most often heard is that, while the left wing has made enormous efforts to protect and encourage artists, the right wing has done little or nothing.

In Italy, politics play a major part in the assignment of literary prizes, and although this is known, the public still is impressed with authors who are thus singled out. Writers do everything they can to become friendly with ministers, deputies, and people in power, fully aware that the aristocracy can no longer be of any help. Sometimes even foreign prizes are influenced by an Italian clique, as was evidenced some time ago, when the Prix Formentor was awarded to an unknown young novelist, Dacia Maraini, whose work received embarrassingly bad reviews. At the time of the award, this lovely-looking, well-born author (her father is Fosco Maraini, author of *Meeting with Japan*, and her mother, a Sicilian princess) had become the inseparable companion of Alberto Moravia.

If her first novel revealed little talent, the volume of free verse *Cruelty in the Open Air*, published in 1966, left Rome aghast. Literally translated here is part of one of her sonnets:

"Your false set of teeth is/ lying still on the pillow/Your grey hair is swimming on/my eyelids. . . ."

The most imaginative hostess in Rome is Contessa Pecci-Blunt who has made valiant efforts to mix members of the nobility and the arts. At one of her receptions she introduced Principessa Ines Pignatelli to Elsa Morante, the novelist who is married to Alberto Moravia. The Princess, who knows the contemporary literary scene, complimented her on her novel *Arturo's Island*. "Have you actually read it?" the author asked somewhat defiantly. "I have," said the Princess, "but have you written it?"

London, Paris, or Madrid can not be compared to Rome when it comes to great palaces. Amazingly enough, in spite of shrinking incomes and difficulties with domestics, there are still many families who are living most decorously in them. What has saved these huge palaces is that one of the floors was originally conceived only for the specific purpose of receiving, and those frescoed reception rooms can not be transformed into anything else. Every other available inch of space, however, is now utilized for shops, offices, or apartments to try to get some income out of these white elephants, except for the *piano nobile* which is used by the owner.

Roman life and business are now closely associated with the film industry. Thousands of people are involved in it one way or another. Despite the fact that many of the motion picture people have their legal residences elsewhere because of taxes, they also have houses in the Italian capital or nearby. The most social of these is Gina Lollobrigida who has a flashy villa on the Appia Antica which might have been transplanted from California.

The foreign colony is as vast as the one in Paris, although it is less in evidence. Among the authors who spend part of each year here are Morris West, Georgina Masson, Tom Stirling, Muriel Spark, Grace Stone, Aubrey Menen, Robert Ardrey, John Becker, and Gore Vidal who explained to me why he had picked

(Continued on page 239)

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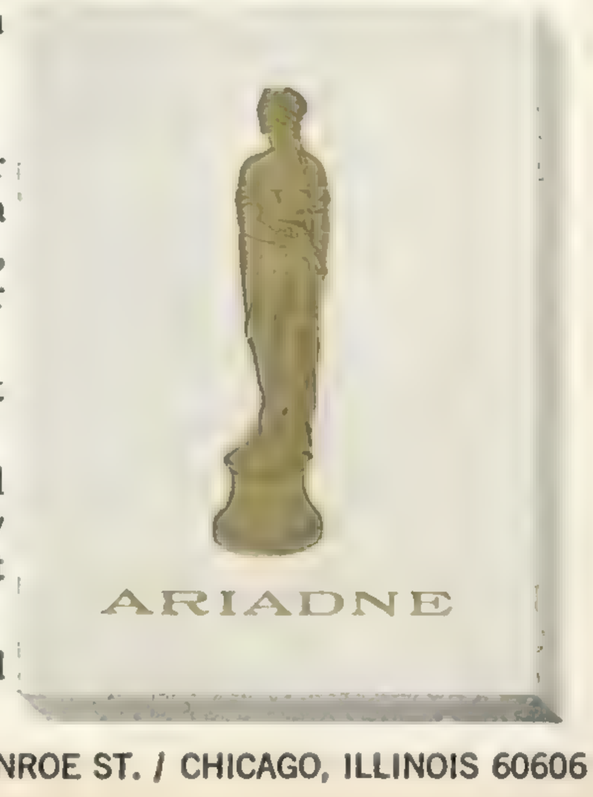
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## *Art Bloom*

(Continued from page 187)

in ceramics, however, and is widely regarded in Japan and the West as one of the greatest living masters of ceramics.

Side by side with the ceramic movement of the 1950's, assemblage was also established in California by various artists and is perhaps best exemplified by Edward Kienholz. His work is eccentric, melodramatic, and often horrendous; as he projects himself into the rôle of a social and psychological moralist, no issue is safe from his virulent comment. Kienholz's blunt and uncompromising art reflects in an extraordinary fashion the elements of brutality, absurdity, and eccentricity in his southland environment.

Beyond producing his own work, Kienholz, with Walter Hopps, was a key figure in bringing the art emerging in Los Angeles to the attention of an audience. The original Ferus Gallery, opened jointly by Kienholz and Hopps in 1956, could only in the broadest sense be called a commercial gallery. Famous for its wine-party openings, with Kienholz carrying out the practical daily minutiae and Hopps—to quote Keinholz—supplying "the grand sense of artistic perspective," the gallery rapidly became the show case for California's new art. Such Los Angeles artists as Wallace Berman, John Alton, John Mason, Billy Al Bengston, and Craig Kauffman were introduced there, as were a number of San Francisco artists.

During this period the Ferus Gallery set a new pattern in Los Angeles. In the beginning little or nothing was sold; it was not a question of dealers looking for artists. The artists became the imperative creating pressure for new galleries to open. Not long after Irving Blum took over and established the Ferus Gallery on a professional basis, the Dwan Gallery opened, to be followed by the Rolf Nelson and the Nicholas Wilder galleries. What was important about these galleries was their primary focus on the best of the emerging art of Los Angeles and their importation, long before the California museums showed any activity in this direction, of the work of key New York artists.

With the establishment of a scene, or a collective ambience, the issue that confronted West Coast artists was to produce an art on the level of New York painting. The non-exportable quality of Abstract Expressionist painting, with its inherent New York origins, was soon recognized and a series of alternative avenues explored by, in particular, Bengston, Irwin, and Price. Their most pressing task was to give up all that was boring, stale, and tired within artistic means. A switch from a backward- to a forward-looking mentality initiated the potential for change, and as the artists then were thrown entirely on their own resources, a series of alternative answers were formulated which ultimately hardened into the now well-known Los Angeles look.

Bengston was a critical figure in the earliest moves made in this direction. He replaced the Abstract Expressionist primordial sign and tortured manipulation of paint with a centred, symmetrical, commonplace motif—a chevron—and with a tautly controlled, sensuous paint surface obtained by spraying and rubbing down many coats of hard lacquer. Bengston's new approach released in the late fifties a radical shift in sensibility and a potential yet to be exhausted.

Bengston's highly lustrous spray paintings also initiated a shift to the rhythms of the city: the clean, new, shiny-bright surfaces common to Los Angeles, a region saturated by the highly reflective qualities of natural light. A sense of craft came to the forefront.

Perhaps no artist is more responsible than Robert Irwin for injecting a rigorous professionalism into the milieu. Irwin's visionary obsessiveness has had a powerful effect on younger artists. A compulsive artist who rigorously edits his own work (Irwin thinks nothing of destroying a year's efforts), he displays an empirical rather than an intellectual or theoretical approach to art. Irwin undoubtedly will continue to be a key asset in inspiring the maintenance and expansion of artistic ambition in southern California. His shaped-field paintings with overtones of light rather than colour show a keenly original mind in the process of continual expansion.

Another important figure deriving from the ceramic movement is Kenneth Price. Price, with his polychrome egg- and dome-shaped sculptures, fed into the milieu the notion of serial forms and the use of a brilliantly painted sculptural surface. The self-contained, object-like quality of much of West Coast sculpture comes from Price's influence.

The youngest and most precocious artist belonging to the Ferus group is Larry Bell. In 1961, at the age of twenty-two, he produced a remarkable series of shaped canvases which were in most cases aesthetically and imaginatively far in advance of his seniors. Bell followed this initial foray with a series of dazzling metal-framed, optically-coated glass cubes. His work powerfully illustrates what can happen once a scene has found an existence: The period of recapitulation—of artistic education—is immeasurably shortened. The result then is that young artists without long apprenticeships can dive to the heart of the matter and come up with solutions of extraordinary sophistication.

Despite Craig Kauffman's antedating all his Ferus colleagues in the length of his working life as an artist, his work is closer in aesthetic and spirit to the younger men. Like Bell, he makes use of industrial techniques and vacuum-formed sheet plastic. Kauffman makes personal his simple shapes with a remarkable luminescence of colour. His rectilinear object-forms are wall-bound, made of brittle plastic material shaped to a sensuous undulating profile that continuously changes light with shifts in the observer's position, provoking a sense of intangibility.

There is no doubt that the Ferus group of artists over the

years made up the core of the most intelligent and ambitious artistic activity in southern California. Without any critical appreciation during their most formative years they created the Los Angeles art environment. As late as 1964 Clement Greenberg, in organizing his exhibition "Post Painterly Abstraction" for the Los Angeles County Museum of Art, totally ignored every painter in the Ferus group.

With the arrival of *Artforum* from San Francisco that same year the impasse was broken. An editorial decision to widen the scope of *Artforum*, opening its pages to the most advanced New York art critics, provided at last an important audience for the Ferus group's works.

Shortly thereafter Walter Hopps organized the American representation at the 1965 São Paulo Bienal, invited a number of key New York artists—Barnett Newman, Frank Stella, Donald Judd, and Larry Poons—to be represented in the exhibition along with Bell, Bengston, and Irwin. Newman is recognized as one of the major innovators of the New American Painting; his willingness to lend his prestige to Hopps's project and to exhibit with a group of relatively unknown West Coast artists was important in the group's favourable critical reception.

In 1965 Nicholas Wilder opened his Los Angeles gallery on La Cienega Boulevard opposite the Ferus and actively encouraged a number of young San Francisco artists to migrate south. Among those who came were Ron Davis and John McCracken, both allied aesthetically to the new developments in Los Angeles.

McCracken's sculpture consists either of a simple rectilinear box-shape shown without a base, or of a long plank leaning against a wall; the forms display a high surface opulence obtained by spraying as many as twenty or more coats of lacquer. McCracken produces a simple but highly seductive object dominated by colour.

Ron Davis, a painter, works at a large scale employing lozenge shapes. His images, which create an illusion of three-dimensional volume, are not painted *onto* but are buried *within* the high sheen of a plastic surface. The use of such a synthetic material to obtain an ambiguous surface and the employment of technological processes link Davis's work to that of Bell, Kauffman, and McCracken, although similarities cease there.

The arrival of McCracken and Davis and their absorption by Los Angeles, although indicative of the openness of the scene, shows a more menacing factor: the lack of continuity within Los Angeles. The scene has so far failed to produce another younger generation that stands up to rigorous inspection. Obviously more time is needed to allow for maturation. But galleries can not wait; once a market is created it must be fed.

The present lack of artistic regeneration in Los Angeles shows that much of what developed there over the past decade did not have the soil to sustain itself. Ironically, a contributory cause of the collapse of important galleries was the absorption, recently, of many of the best Los Angeles artists by leading New York dealers. The local market has always been thin and without these sales survival, in most cases, became impossible.

In spite of recent trends, Los Angeles now has a completely different art environment from that of ten years ago. For young artists there is an accretion of first-hand knowledge of what art of a high order is about; the same ground does not have to be covered again. Moreover, a number of well-known older artists now live around southern California. They include Sam Francis, Gabe Kohn, Charles Mattox, John Chamberlain, Tony DeLap, David Gray, Miriam Schapiro, and Paul Brach. Visitors flow in constantly from New York to see what is going on in the studios, and a number of ranking critics—in particular, Max Kozloff, Barbara Rose, Alan Solomon, Lawrence Alloway, Michael Fried, and Lucy Lippard—discuss the West Coast artists who interest them. Barbara Rose organized the exhibition, "A New Esthetic," at the Gallery of Modern Art in Washington, D. C., drawing preponderantly on Los Angeles artists to illustrate her points. The curator of contemporary art at the Los Angeles County Museum of Art, Maurice Tuchman, has initiated a series of important one-man exhibitions of the major Los Angeles artists.

What emerged in Los Angeles over the past decade was quite new and for the most part not understood. The degree to which it was not recognized prevented the necessary fresh response on the part of those who ultimately control the artists' ambience. The question is whether the cultural climate of Los Angeles, potentially both alien and nourishing to art, can ever offer a sustained vitality. For the crisis has not to do with the art; artists continue to work, live, and produce in Los Angeles. The crisis is in the social system that supports art. What remains to be seen is whether the local institutions and those who run them are capable of meeting demands for continued quality from the artistic community, and of provoking a new sophistication of awareness and support from the community at large.

EDITOR'S NOTE: *John Coplans, the new curator of the Pasadena Art Museum in California, is compelling, energetic, short, with grey-black hair. Born in London but educated in South Africa, Coplans was a pilot in the Royal Air Force and later an infantry officer in the North African and Burma campaigns during World War II.*

*After the war, Coplans became a painter and, in 1960, came to California where he taught at the University of California at Berkeley, Davis, and Irvine. Among the exhibitions he organized were the Roy Lichtenstein show last spring at the Pasadena museum and "Ten from Los Angeles" at the Seattle Art Museum. A founder-editor of the magazine* Artforum, *he has remained close to it.*


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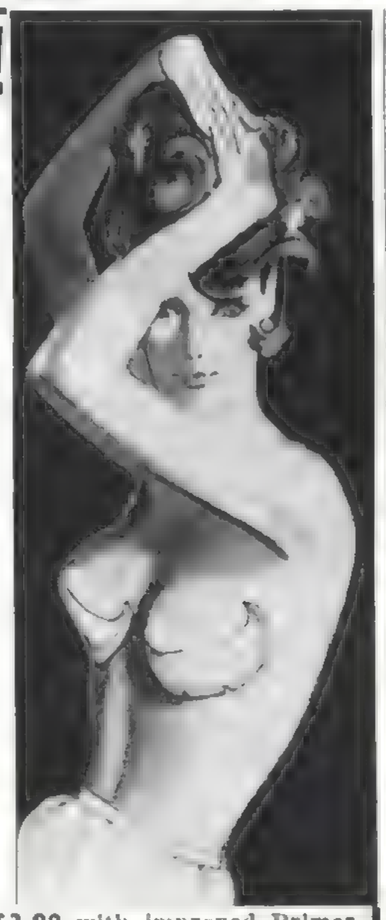
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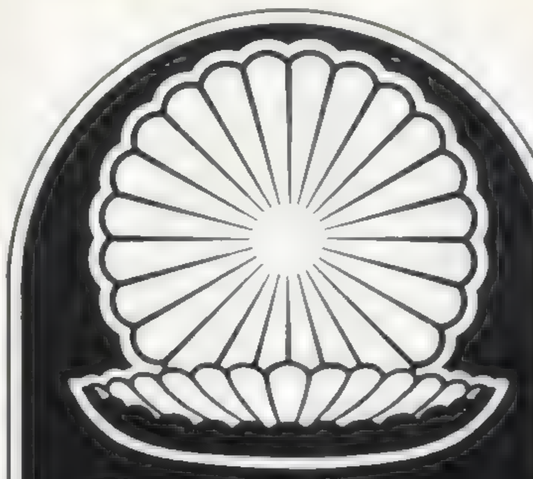
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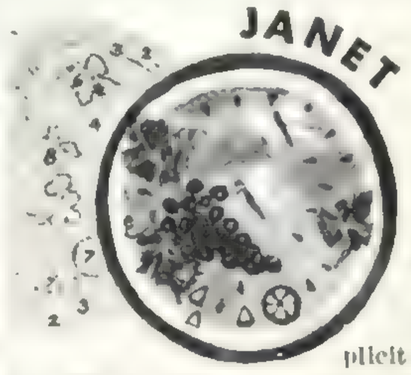
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## *In Dreams*

(Continued from page 165)

began to write it. If I had finished writing it, I feel quite sure I should have had no difficulty in publishing it, and it would now be haunting me from the pages of some anthology, but fortunately I realized before I was done that what I was writing was really another version of the age-old theme of Dr. Jekyll and Mr. Hyde and that it criticized nothing except my own ugly character.

The period of the dream was 1798 when the Irish country people were being cruelly oppressed by English masters. The local landowner had had estates in the West Indies from which he had brought back a young Negro coachman. After the landowner's death his son, the young master, had gathered about him a gang of ruffians who hunted the countryside at night, burning, torturing, and hanging. One night he set out with a coachload of these ruffians but, after searching cabin after cabin, found no victims because the country people had fled before them. Deprived of their sport, the gang decided to hang the Negro coachman instead. They hung him from a tree, and as the dawn broke, saw that the dead boy's face was identical with that of the young lord. They had hanged his brother.

I still think it is a striking subject, but if you examine the earlier dream you will see that the subject is the same; that the Negro coachman who is hanged is identical with the person in the first dream who has been tortured by Mussolini, and that in both dreams I am accusing my own judgment of crucifying my instincts. These are two dreams I felt I had to take seriously. Not that I should advise anyone else to take dreams as seriously as all that. So far as I understand their purpose, dreams are really a sort of built-in stabilizer that tries to reconcile the two sides of one's character, the masculine and feminine, the intellectual and intuitive. Each quality is necessary and important, but too much of either may be bad and lead to disastrous results.

If one thinks of paternal dreams as progressive and maternal dreams as regressive, but recognizes at the same time that progress and regress are necessary like flood and ebb, one can come to a reasonable understanding of what they mean. That is the principal interest of the women's dreams that I mentioned earlier—they are *all* regressive; they all represent a return to the womb, and in periods of low vitality men have them as much as women.

In men these dreams can usually be identified by the fact that the dreamer has rid himself of his clothes—at least, of all but his night clothes—and is searching for some place he has lost. Frequently the place he is searching for is painted green or has green upholstery—perhaps some vague prenatal memory of the amniotic fluid. But these dreams always end with a series of progressive dreams that represent a return to the father, represented very often by a bridge. Sometimes one can actually detect the end of the regressive phase by what I call a birth dream—one in which the dreamer seems to be falling down an elevator or a chute and wakes up with a gasp. For me, this always indicates a revulsion against the withdrawal from life. Birth really represents rebirth.

Death dreams are among the commonest of all dreams, and they have a language of their own. Archer, for instance, waiting for news of his son's death at the Front during World War I, describes how "a messenger boy from Wellington House with great difficulty forced himself into my room, carrying a locked case within which was a book. This was some book supposed to be contraband, and the glass case was the method adopted by the censorship to deliver it—and yet prevent it from doing any harm." If the reader is interested in dream language, he will now close this magazine and think carefully what "a book in a glass

case" represents. The experience will teach him more about dream language than he will ever learn from psychoanalytic textbooks. He will find the answer in a note at the end of this article.

Sometimes, one sees the person whose death one dreads along with a dead person; sometimes in the company of a man with red hair. Here is another dream of Archer's where the two are linked. "I am looking at a bookstall in Charing Cross Road, and see a young actor whom I know (I forget who) go by in company with a man with a short red beard, in whom I recognize W. H. Vernon—an actor who died at least twenty years ago." For some reason which I do not understand, the redhead and the number four are the commonest of all images of death; they are also among the oldest. In a seventh-century Irish saga one of the tabus laid on a king is "never to go with three reds to the house of a red."

As I seem to be laying claim to more knowledge than anyone should possess, let me add that there are certain things about dreams that I don't understand at all. One is the significance of numbers. "Four," for instance, which is pretty generally recognized as having to do with death, has been rationalized as a reference to the number of men who carry a corpse. That looks highly improbable to me. What I *have* noticed is that odd numbers seem to be associated with the paternal side of the character, even numbers with the maternal.

"One" seems to mean the father, "two" the mother, "three" the individual (perhaps because he represents the sum of father and mother): "four" is certainly death; "five" may mean betrothal, "six" sexual divagation of one sort or another: "seven" conception, "eight" contraception or any other withdrawal from the responsibility of parenthood, "nine" almost certainly means children. To my mind, it looks remarkably like a general description of man's journey through life, but then I am only guessing at the meaning of certain dream words, and as for the various combinations of numerals that occur in everybody's dreams, like "six-eight time," "two and a half dollars," and "twenty past seven" I can not even begin to guess.

Colours are another part of the vocabulary that I find very difficult. "Green," as I have said, seems to be associated with birth: and again and again, for no reason that I can discover, I have found "blue" representing mourning; but the other colours are beyond me. I have listed scores of examples of "brown" but I am still no nearer learning what it means.

The study of dream language has been bedevilled by people who look in dreams for specialized information; and, as always when one tackles a subject for the wrong reasons, real discovery has stopped dead. If you are one of those people—and there must be millions of us—who go round all day worrying about the meaning of a dream, treat it respectfully and don't expect it to tell you how to pick a winner or improve your character. Improve your vocabulary instead; and, when you have done that, consider, as I have tried to do, what the grammar of dreams is like. Perhaps it will show you how to make friends and influence people; but, even if it doesn't, you will at least have done something of value for the human race.

Note: "The book in a glass case" is a Roll of Honour.

EDITOR'S NOTE: *This article on dreams was among the last by Frank O'Connor, the great Irish storyteller who died March 10, 1966. Famous for his short stories, for his autobiography,* An Only Child, *O'Connor was an authoritative conversationalist with expertise as an Irish feudist, concentrated mostly on Dublin literary men. Putnam's published after his death his fascinating book* A Short History of Irish Literature.


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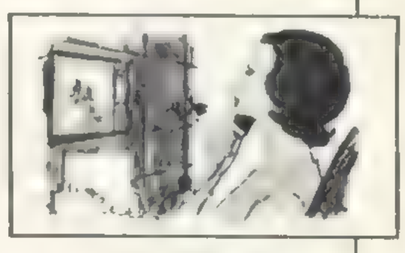
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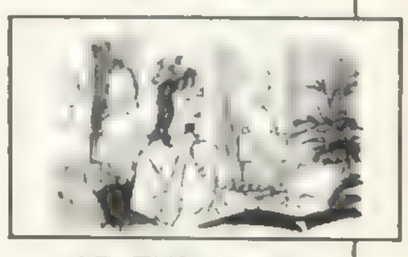
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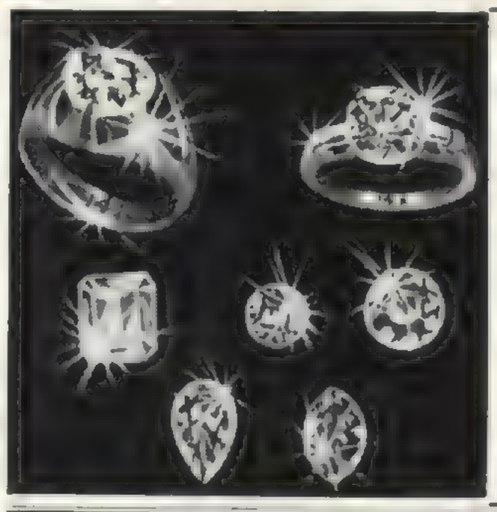
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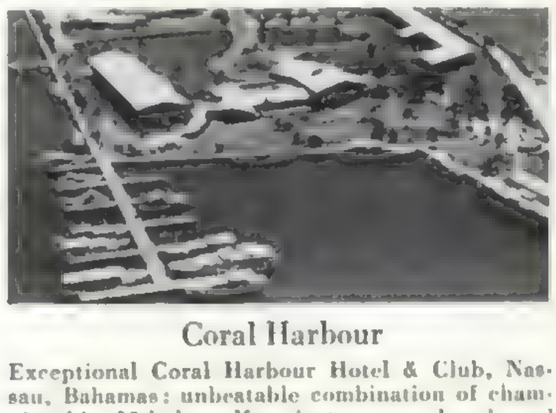


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(Continued from page 231)

Rome: "First, the place is beautiful to look at; second, the rhythm of life is slow, even dull, and therefore perfect for work; third, the people, like cats, are beautifully neutral and full of charm. One can vanish or be present, flourish or die, and it is all the same to them, they are there in every sense."

Visitors to Rome, amazed at the way people talk about their best friends, wrongly conclude that Romans have no loyalty. But it is all a game and does not mean a thing, for local residents are capable of strong friendships without being able to keep their mouths closed. Private lives are discussed with incredible frankness, and secrets do not exist here.

As no one really cares, no importance is given in certain circles about who sleeps with whom and in whose bed. "Romans are not hypocrites," the wife of one of the leading lawyers explained to me. "I have never heard of anyone going to a psychiatrist here. They don't need to, for they tell each other all. Actually they talk bawdily the way they did in the Renaissance. I believe it is a reaction which set in when the city became partially free from the long period of Papal rule. But, in reality, people go in for more talk than action."

The foreign-born wife of a local prince told me that, shortly after she settled in the Italian capital, a friend told her how someone had been boasting of an affair he claimed to have had with her. Horrified at such a lie, she decided to call his bluff.

At the next dinner she met him and before the entire assembly she faced him: "I hear you have been saying that we used to be lovers. All I can say is that you must be most uninteresting, for I remember nothing about it. Please remind me when we slept together and where." With the wind out, he apologized to her, claiming it had all been a marvellous joke.

More and more Rome takes on Spanish hours. Dinners are set for nine-thirty but rarely does

(Continued on page 241)

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## *The Elusive Romans*

(Continued from page 239)

the actual meal start until ten-fifteen or ten-thirty. Cards for cocktail parties read eight o'clock but none of the young people ever arrives until after nine. There are always a number of people who do not make a move to leave and then the hosts suggest staying on for a *spaghettata* (a meal consisting of spaghetti).

People always go through the motions of pretending that they are improvising the whole thing, but actually all is more or less prepared. As in Paris, it is practically impossible, unless the distance is short, to take in both a cocktail and a dinner party the same night.

Unlike the Parisian, the Roman population is agreeable, friendly, and usually gentle, but at the Rugby matches on Sundays (the stadium holds close to a hundred thousand people and there is rarely a vacant seat) and when driving, they become obstreperous and rude if not downright dangerous.

Aubrey Menen wittily wrote that the only way to cross a street here without endangering one's life is to do so in a hospital litter. The frustrations of the drivers during the day give way to insane elation at night, and they breeze through the city at noisy, rollicking speeds.

There is no hopeful sign for the future. The city, with 2,379,000 inhabitants, already has 700,000 registered automobiles and its narrow alleys can not absorb them. No subway has been built or is promised for the future. The Countess of Berkeley (Molly Lowell from Boston) has cut short her stays in Rome, where she has a frescoed sixteenth-century apartment in the Palazzo Borghese. "There is no solution. Driving anywhere takes hours," the Countess said, "and walking in the streets which have no sidewalks is an invitation to broken limbs. Italians never used to suffer from nervous breakdowns but now many do. It's due to the anxiety of never being able to get to one's destination on time, if at all."





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| OMAHA, NEB. | Brandeis |
| PEORIA, ILL. | Bergner's Dept. Store |
| PHILADELPHIA, PA. | Gimbel's<br>Lit Brothers<br>Strawbridge & Clothier<br>Wanamaker's |
| PHOENIX, ARIZ. | I. Magnin |
| PITTSBURGH, PA. | Gimbel Bros.<br>Jos. Horne Co.<br>Kaufmann's |
| PORTLAND, ME. | Porteous, Mitchell & Braun Co. |
| PORTLAND, ORE. | I. Magnin<br>Meier & Frank Co. |
| PROVIDENCE, R. I. | Gladding's, Inc.<br>The Shepard Co. |
| ROCHESTER, N. Y. | McCurdy Co.<br>Sibley, Lindsay & Curr Co. |
| SACRAMENTO, CALIF. | Macy's<br>Rhodes |
| ST. LOUIS, MO. | Famous Barr<br>Scruggs-Vandervoort-Barney, Inc.<br>Stix, Baer & Fuller |
| SAN ANTONIO, TEX. | Joske's of Texas |
| SAN DIEGO, CAL. | May Co.<br>Walker Scott Co. |
| SAN FRANCISCO, CAL. | The Emporium<br>Macy's<br>I. Magnin<br>Joseph Magnin Co. |
| SAN JOSE, CAL. | Macy's<br>I. Magnin |
| SCHENECTADY, N. Y. | Wallace's |
| SEATTLE, WASH. | Best's Apparel<br>I. Magnin |
| SPRINGFIELD, MASS. | Forbes & Wallace |
| STAMFORD, CONN. | Best & Co. |
| TAMPA, FLA. | Maas Bros. |
| TOLEDO, OHIO | Lion Dry Goods Co. |
| WASHINGTON, D.C. | Julius Garfinkle & Co.<br>The Hecht Co.<br>S. Kann Sons Co.<br>Lansburgh's<br>Woodward & Lothrop |
| WHEELING, W. VA. | Stone & Thomas |

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